

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 11

JANUARY 1 to 15, 1923

No. 11

Independent Reviews!

*(Of All Feature Pictures in the United States
and Many Foreign Specials)*

Pick o'the Plays:

- (A)—“ANNA ASCENDS”
Famous Players—(Page 146)
- (A-c)—“BROTHERS UNDER THE SKIN”
Goldwyn—(Page 141)
- (A)—“BULLDOG DRUMMOND”
W. W. Hodkinson—(Page 148)
- (A)—“CHALLENGE”
American Releasing Corp.—(Page 147)
- (A-b)—“DRIVEN”
Not Yet Determined—(Page 139)
- (A)—“EBB TIDE”
Famous Players—(Page 144)
- (A-c)—“MINNIE”
First National—(Page 137)
- (A-c)—“PRIDE OF PALOMAR”
Famous Players—(Page 143)
- (A)—“SINGED WINGS”
Famous Players—(Page 155)
- (A)—“SUPERSEX”
American Releasing Corp.—(Page 153)
- (A-c)—“THELMA”
F. B. O.—(Page 145)
- (A-c)—“TOLL OF THE SEA”
Metro—(Page 154)
- (A)—“WORLD'S A STAGE”
First National—(Page 141)



Published by
JAMES T. IGOE COMPANY
Theatrical Printers
117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published Weekly by
JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"F. J." Garvey.....Business Manager

New York Office:

1440 BROADWAY — Room 20
Telephone Bryant 5336

MARGARET I. MACDONALD
Resident Manager

Vol. 11

JANUARY 1 to 15, 1923

No. 11

INDEX

Class	Play	Producer	Page
(B)	—“Alias Julius Caesar”.....	First National	152
(B)	—“Altar Stairs”	Universal	150
(A)	—“Anna Ascends”	Famous Players	146
(D)	—“Are the Children to Blame?”..	State Rights	160
(C)	—“Bells of San Juan”.....	Fox	142
(B)	—“Boss of Camp 4”.....	Fox	157
(A-c)	—“Brothers Under the Skin”.....	Goldwyn	141
(A)	—“Bulldog Drummond”	W. W. Hodkinson.....	148
(A)	—“Challenge”	American Releasing Corp.....	147
(B)	—“Cowboy and the Lady”.....	Famous Players	140
(A-b)	—“Driven”	Not Yet Determined.....	139
(A)	—“Ebb Tide”	Famous Players	144
(D)	—“Her Half Brother”.....	State Rights	156
(C)	—“Jilt”	Universal	159
(C)	—“Love in the Dark”.....	Metro	144
(C)	—“Man and the Moment”.....	Pathe	147
(A-c)	—“Minnie”	First National	137
(D)	—“Mixed Faces”	Fox	158
(A-c)	—“Pride of Palomar”.....	Famous Players	143
(D)	—“Proof of Innocence”.....	American Releasing Corp.....	150
(B)	—“Ridin’ Wild”	Universal	158
(A)	—“Singed Wings”	Famous Players	155
(A)	—“Supersex”	American Releasing Corp.....	153
(A-c)	—“Thelma”	F. B. O.	145
(A-c)	—“Toll of the Sea”.....	Metro	154
(B)	—“When the Desert Calls”.....	American Releasing Corp.....	152
(B)	—“While Justice Waits”.....	Fox	138
(B)	—“White Shoulders”	First National	149
(B)	—“Without Compromise”	Fox	151
(A)	—“World’s a Stage”	First National	141
(C)	—“You Never Know”.....	Vitagraph	156

No Advertising Support Accepted!

Happy New Year to You!

May the coming year bring to you much happiness, and to your business all the success you wish for.

We hope you will plan and build to make 1923 the banner year of your many successes.

Our Classifications Are as Follows:

Class AA—Masterful.	Class B—Good.
Class A-c—Excellent.	Class C—Average.
Class A-b—Superior.	Class D—Fair.
Class A—Very good.	Class E—Poor.

“MINNIE”—Class A-c

(Especially prepared for screen)

Story:—Homely Girl Who Tried to Make People Believe She Had a Lover

Photography—Superior—David Kesson and Karl Struss.
TYPE OF PICTURE—Humorous—Unusual.
Moral Standard—Average.

Story—Excellent—Comedy—Family.
Cast—Excellent—All Star.
Author—Excellent—Marshall Neilan.
Direction—Excellent—Marshall Neilan.
Adaptation—Excellent—Marshall Neilan.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Marshall Neilan

CAST
MinnieLeatrice Joy
Newspaper Man.....Matt Moore
Minnie's Father.....George Barnum
Step-mother.....Josephine Crowell
Step-sister.....Helen Lynch
Chewing Gum Salesman...Raymond Griffith
Young Doctor.....Dick Wayne
Janitor.....Tom Wilson
Local "Cut-Up".....George Drumgold

January 1 to 15, 1923.

Footage—6,696 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

One of the Season's Best—Originality Its Key Note

"Minnie" is the kind of a picture that the whole neighborhood is going to hear about from the first-nighters. It's well worth going to see merely from the amusement standpoint, and besides it is really something new. Originality greets you from every scene. It is also a difficult picture to describe accurately, for as "the proof of the pudding is in the eating," so the enjoyment and understanding of this picture is in the seeing. The settings of "Minnie" are unusually well arranged, and each room in the Scully House, a hotel kept by Minnie's much-married father, has its own individual atmosphere, and so like the things that we have seen that one all but exclaims as the imagination is ushered from one room to another. And the people do the things we would expect them to do. All excepting Minnie who does a lot of things that we don't expect, and which help to keep the spectator in roars of laughter. For instance, when she goes motoring with a young man and hurries homeward on foot at a whispered remark that doesn't please her, we laugh. But when the same thing happens with the second and the third man, who stop at the same place, do the same things, say the same things and finally she brings along a pair of extra shoes, with which to walk back, the laugh becomes a riot. But then with the last of

(Continued on next page)

No Advertising Support Accepted!

the three the real romance arrives and Minnie actually changes her shoes, but it is to accompany "him" to bring gasoline, and she comes back to Pa married. Leatrice Joy plays Minnie in an inimitable manner. Her ruse to uphold her contention that she has a lover who sends her flowers and candy every day also affords a number of laughs, and shows Minnie identifying a body at the morgue by means of a ring on the man's hand. It is not until after the funeral that she learns from the reporter who later becomes her husband, that the dead man was a Chinaman, a thief, a murderer and a white slaver. While the majority of the humor of the story is presented in straight comedy style, there is also an edge of farce, as may be judged from the situation at the morgue. The opening of the production has a series of beautiful outdoor shots and a number of subtitles that lead one to believe that a drama in place of a comedy is on the way, and so far as the plot is concerned, are superfluous. The closing scenes, which serve to show what a difference clothes and plastic surgery can make in people who have been considered homely, could also be omitted with good effect, except for the sake of showing Leatrice Joy and Matt Moore in evening attire. Raymond Griffith makes one of the hits of the picture as the chewing gum salesman. The cast is excellent throughout. Matt Moore, as the reporter, gives one of the best performances of his career.

STORY OF THE PLAY

Minnie is the daughter of a hotel keeper and being homely and peculiar has always been a wallflower. In desperation she writes letters to herself, and sends money to an aunt out of town to mail one to her each day, along with candy and flowers. Her ruse, about to be discovered, a newspaper item regarding an unidentified man at the morgue, wearing a curious ring, inspires her with the idea of pretending that she is his sweetheart. After the funeral the truth is extracted from her by a reporter whom she marries later.

PROGRAM COPY—"Minnie"—With an All-Star Cast

Originality and fun characterize Marshall Neilan's latest feature "Minnie." You can't afford to miss the funniest comedy feature on the market, played by an A-1 cast and directed in Neilan's best style. Minnie's adventures, romance and transformation will keep you smiling

"WHILE JUSTICE WAITS"—Class B

(Especially prepared for screen)

Story:—Adventures of Prospector in Search of Wife and Little Son

VALUE

Photography—Good—Don Short.

TYPE OF PICTURE—Ordinary-Interesting.

Moral Standard—Average.

Story—Good—Melodrama—Family.

Star—Good—Dustin Farnum.

Authors—Good—Charles A. and Don Short.

Direction—Average—Bernard J. Durning.

Adaptation—Good—Jack Strumwasser.

Technique—Average.

Spiritual Influence—Neutral.

Producer—Fox

CAST

Dan Hunt.....Dustin Farnum

Nell Hunt.....Irene Rich

George Carter.....Earl Metcalf

Hunt, Jr.....Junior Delameter

Joe.....Frankie Lee

A Man.....Hector Sarno

Man's Daughter.....Peaches Jackson

Mollie Adams.....Gretchen Hartman

January 1 to 15, 1923.

Footage—4,762 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Western With Entertaining Story

"While Justice Waits" is a good feature for the average run of picture houses. The story provides an average vehicle for the star, serving the purposes of ordinary entertainment well, and contains a good vein of suspense. But excepting for the cheaper localities the highly melodramatic treatment of some of the scenes may be a detriment—for instance, the scenes in the saloon near the close of the picture where the mother, played by Irene Rich, is presented in strictly "movie" style, rushing about hysterically. The accident to the child, who says "I must go and tell father" and then enters the saloon in the nick of time to receive the bullet intended for his father, is quite obvious in intent. Dustin Farnum is fairly convincing, and Frankie Lee, as the child, does well. The cast is an average one, and in spite of criticism, your patrons will no doubt be well entertained with "While Justice Waits," which is staged against effective scenic backgrounds.

STORY OF THE PLAY

Dan Hunt, after striking it rich in Alaska returns to find that his wife, who has wearied of waiting, has disappeared with her young son. Learning that a man named George Carter has

(Continued on next page)

No Advertising Support Accepted!

lured her away, he starts out on a trail of vengeance, and joining Carter's bandit gang, he finally discovers the boy and later his wife, who has become the good angel of a small town in the southwest. Following an accident to the boy through the Carter gang, Dan gets the upper hand and he, his wife and child are reunited.

PROGRAM COPY—"While Justice Waits"—Featuring Dustin Farnum

A trail of vengeance led Dan Carter to a turn in the road where all good things met and where mercy, rather than vengeance, pointed the way. See Dustin Farnum in a fascinating western with plenty of suspense and thrills.

"DRIVEN"—Class A-b

(Adapted from "Flower of the Flock")

Story:—Mountain Mother Forced to Reveal Moonshine Secret

VALUE

Photography—Superior—G. W. Lane.
TYPE OF PICTURE—Depressing.
Moral Standard—Average.

Story—Very good—Drama—Family.
Cast—Superior—All-Star.
Author—Very good—Jay Gelzer.
Direction—Masterful—Charles J. Brabin.
Adaptation—Superior—Alfred Raboch.
Technique—Superior.
Spiritual Influence—Uncertain.
Producer—Brabin Productions, Inc.

CAST

Mrs. Tolliver.....Emily Fitzroy
Tom Tolliver.....Charles E. Mack
Essie Hardin.....Elinor Fair
Lem Tolliver.....George Bancroft
Mr. Tolliver.....Burr MacIntosh
Other sons.....{ Ernest Chandler
Fred Koser

January 1 to 15, 1923.

Footage—5,400 ft. Distributor—Not yet determined

Our Opinion

MORAL OF THE PICTURE—None.

Last Word in Artistic—Moral Ease Lacking Theme—Strong Human Interest

What a pity the author of "Flower of the Flock," from which the picture "Driven," is taken, had not based its story on some vigorous moral truth—which might have penetrated the gloom of the depressing theme. But for all it is a wonderful picture—a gripping drama, powerful character study. Judged only from the artistic angle, it would class as an AA; but failing to leave any impression other than that of brutality, relieved of its sordidness only by a romance in which the misery of the lovers under the persecution of a brute man blends continuously with the dark edges of tragedy, we admit unwillingly that the public may not like it as well as we do. In short, we are sure that it is a good audience picture. Perhaps it is too baldly brutal. And perhaps the mother's sacrificing of three sons and even her husband to a fate that she must know means death, to secure happiness and a chance in life for her youngest and best son, and to rescue the girl Essie from marriage with her brutal son, Lem, may not be understood or welcomed by the average person. To the thoughtful person the situation in which the woman beyond all endurance, in whom even mother love, except for the one humane member of her family is dead, commits what seems to be an act beyond reason, is interesting and not improbable. The tale is set in the mountains of the south, in a place removed from civilization, and the atmosphere presented in the film is little short of perfect. Those who love art for art's sake will revel in the beautiful composition of individual scenes, which is further enhanced by the fine quality of photography and illumination. The picture has been most carefully edited. It is noticeable that every effort of grouping, every pose, every little detail, has individual significance. These are some of the things, together with a powerful psychological development, that make "Driven" so nearly great. You may not like the picture, but you will be forced to admit that what the director set out to depict he accomplished with a tremendous effect. Emily Fitzroy gives a marvellous portrayal of Mrs. Tolliver, and Charles E. Mack, who will be remembered from D. W. Griffith's "Dream Street," gives the role of Tom Tolliver an idealistic outline. Burr MacIntosh has given the screen an original character study in Mr. Tolliver, and Elinor Fair is delightful and unexpectedly emotional as Essie. George Bancroft, as Lem Tolliver, does an imitable piece of work in the creation of a brute character.

STORY OF THE PLAY

The story concerns the Tolliver family of father, mother and four sons living remote from civilization in the Southern mountains. Lem Tolliver, the most brutal of three, persecutes

(Continued on next page)

No Advertising Support Accepted!

Essie Hardin, a girl who becomes an orphan when her father is shot by Lem, and with whom his youngest brother Tom, a romantic youth with ambitions, is in love. He mistreats Tom, and when he has announced his intention of marrying Essie, Mrs. Tolliver awaiting the day of the wedding without any hope of aiding the lovers, goes to the revenue officer and sells information concerning the still run by her husband and sons, and tells where and when to find them. All are killed by Tolliver, Sr., and the close of the story shows Mrs. Tolliver defying her husband to harm her now that her earthly mission is finished, and the lovers hurrying toward the golden hope beyond the horizon of mountains.

PROGRAM COPY—"Driven"—With an All-Star Cast

If you were in Mrs. Tolliver's place do you think you would have done as she did? Come and see "Driven," a wonder picture in which a strange sacrifice is made by a mother for her favorite son. A wonderful cast plays the picture, including Emily Fitzroy, Burr MacIntosh, Charles E. Mack and Elinor Fair.

"COWBOY AND THE LADY"—Class B

(Adapted from play of same name)

Story:—Romance of Young Woman Ranch Owner and Dude Neighbor

VALUE

Photography—Good—Faxon Dean.
TYPE OF PICTURE—Fascinating.
Moral Standard—Fair

CAST

Story—Good—Comedy-drama—Adults.
Stars—Good—Mary Miles Minter and Tom Moore.

Author—Good—Clyde Fitch
Direction—Good—Charles Maigne.
Adaptation—Good—Julien Josephson.
Technique—Good.
Spiritual Influence—Neutral.

Producer—Paramount

Jessica Weston.....Mary Miles Minter
Teddy North.....Tom Moore
Molly X.....Viora Daniel
Midge.....Patricia Palmer
Weston.....Robert Schable
Ross.....Guy Oliver
Joe.....Leonard Clapham
Justice of the Peace.....Robert Mack

January 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None.

Entertaining Western Comedy-Drama—Refreshingly Different

"The Cowboy and the Lady" is just enough different from the average, western to assure its success as a vehicle of entertainment. It has one drawback, however, if one would consider the moral influence of screen stories—the deliberately outlined romance of a bachelor rancher with the wife of another man. Without apologies on the part of anyone, this romance, entertaining though it may prove to the average person, is developed in the open with friend husband looking on. To be sure, friend husband has been pictured by a discreet author as being wholly unworthy, forfeiting his wife's consideration through his repeated escapades with other women. Incidents in connection with this are not unduly emphasized, however, and the spectator will be more engrossed with the amusing situations into which Teddy North gets himself while a question of the boundary line between his ranch and the lady's is being settled. The first and one of the most amusing of Teddy's performances occurs when he walks through the river to the rescue of his pretty neighbor when her horse has scampered out of her reach. The locations chosen for the staging of this picture are extremely beautiful, and one of the thrills of the picture is where Jessica Weston seeks to test Teddy's bravery and falls into a raging torrent on one of the mountain trails. There is also a murder included in the story for which Teddy takes the blame in the belief that he is shielding Jessica. Mary Miles Minter is charming as Jessica. Tom Moore is satisfactory, but is not at his best.

STORY OF THE PLAY

Jessica Weston, disgusted with her husband's escapades, decides to go and live on her ranch in Wyoming. When she arrives there she finds that her foreman has been having trouble with a newcomer, Teddy North, who is disputing the boundary line. Jessica and Teddy soon become fast friends and incidentally lovers, and the question of boundary fences is soon a thing of the past. In the incidents that follow, Weston, who has accompanied Jessica to the ranch, has an affair with Molly, a girl of the village store, and in a fight between Weston and Ross, who also likes the girl, Weston is shot. Just at that moment Jessica enters and picks up the revolver, and Teddy, following her, shoulders the blame. Later Ross is frightened by Teddy into a confession, and the story ends happily for the lovers.

PROGRAM COPY—"The Cowboy and the Lady"—With Mary Miles Minter

Jessica Weston's decision to go west seemed to be guided by a fate which rid her of a troublesome husband and at the same time brought her face to face with the man she really loved. There are thrills and funnisms in "The Cowboy and the Lady," which is one of the best of the Mary Miles Minter features. And don't forget she is supported by the humorous star, Tom Moore.

No Advertising Support Accepted!

"BROTHERS UNDER THE SKIN"—Class A-c

(Adapted from story of same name)

Story:—Wives Victimize Husbands in Home of the Rich and Poor Alike**VALUE**

Photography—Excellent—John J. Mescall.
 TYPE OF PICTURE—Humorous.
 Moral Standard—Average.

Story—Excellent—Comedy—Family.
 Cast—Excellent—All-Star.
 Author—Excellent—Peter B. Kyne.
 Direction—Excellent—E. Mason Hopper.
 Adaptation—Excellent—Grant Carpenter.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Goldwyn

CAST

Newton Craddock.....Pat O'Malley
 Millie Craddock.....Helene Chadwick
 Thomas Kirtland.....Norman Kerry
 Dorothy Kirtland.....Claire Windsor
 Mrs. Bulger.....Mae Busch

January 1 to 15, 1923.

Footage—4,983 ft.

Distributor—Goldwyn

Our Opinion**MORAL O' THE PICTURE—Co-operation Necessary in Establishing a Home.**

Your patrons will like "Brothers Under the Skin" partly because it is a well-made picture, but mostly because the story of the play, even though a very serious subject, is treated in jest, hits home in many cases. The underlying truth of the selfish, extravagant wife, different varieties of which are found in the homes of rich and poor alike, is amusingly undeniable. The author struck a clever idea in paralleling conditions in two homes of different stations, and the director has extracted every drop of comedy from a situation that causes the laborer husband to copy in his own caveman fashion the man higher up in his treatment of a wife who has all but caused him to become bankrupt in his own caveman fashion. Pat O'Malley and Norman Kerry give excellent performances as the husbands. Helene Chadwick and Claire Windsor are the wives, and equally good. There is plenty of comedy which borders on the satirical, and a real thrill in the adventure of the two men. The picture is perhaps best described as a comedy-drama. Make a special feature of this one at ordinary prices. You will have no comebacks.

STORY OF THE PLAY

Newton Craddock is shipping clerk in the establishment of which Thomas Kirtland is manager. Both men are married to extravagant wives, the rich one indulging her frivolous tastes with gowns, jewels, furs, etc., and the poor one, keeping her husband in debt, buying the things she wants on the installment plan. Both are indifferent to the wants and wishes of their husbands. Mrs. Craddock preferring to languish under the soft light of a new reading lamp, while hubby peels the potatoes for dinner, or washes the dishes. The incidents following include Craddock's resolve to commit suicide and end it all, and later, being fired from his place of employment, he tries to earn five dollars by delivering a letter to a home he learns later is Kirtland's. Here, while in hiding, he learns how Kirtland has concluded to treat his wife to cure her of her extravagant habits. In short both men decide to "treat 'em rough." A new start for both forms the conclusion of the story.

PROGRAM COPY—"Brothers Under the Skin"—With an All-Star Cast

You'll laugh as you never laughed before at the misfortunes caused in two homes by extravagant wives, treated in a comedy light. Pat O'Malley and a good cast play this picture, which is thrilling as well as humorous.

"WORLD'S A STAGE"—Class A

(Especially prepared for screen)

Story:—Girl in Movies Made Unfortunate Choice in Marriage**VALUE**

Photography—Good—D. Clawson.
 TYPE OF PICTURE—Interesting—Thrilling.
 Moral Standard—Average.

Story—Very Good—Melodrama.
 Star—Very Good—Dorothy Phillips.
 Author—Very Good—Elinor Glyn.
 Direction—Very Good—Colin Campbell.
 Adaptation—Very Good—Elinor Glyn.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—Principal Pictures Co.

CAST

Josephine Bishop.....Dorothy Phillips
 John Brand.....Bruce McRae
 Mr. Bishop.....Otis Harlan

January 1 to 15, 1923.

Footage—5,900 ft.

Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Life in Hollywood Novel Subject—Marriage Provides Suspense and Thrills

"The World's a Stage" is interesting as a bit of a novelty. The life in Hollywood part is not particularly stressed, but the plot with the central figures as picture people, does give a few glimpses into studio life. A skillfully edited portion of the picture makes a sudden cut from an emotional scene enacted in the studio to the star in a dainty hoop skirted costume tripping gleefully to greet her latest beau. Dorothy Phillips is charming as Josephine Bishop, who took a flying leap to stardom and then chose the handsome young man for a husband in preference to the man of settled character. Kenneth Harlan has the role of the husband and gives a convincing portrayal of the man led to drink and destruction through bad companions and a weak will. Bruce McRae is the hero of the situation, always on hand to console the unhappy wife, a thoroughly upright and admirable character. The comedy of the play is principally in the hands of Otis Harlan, as Mr. Bishop, not above brewing his own. Some welcome thrills are contained in scenes where an automobile skids about a slippery road and later plunges over a broken bridge. You can advertise this one as something different. It has a popular appeal. The picture is artistically staged and contains a number of dainty touches, with Miss Phillips as the center of attraction.

STORY OF THE PLAY

When Josephine Bishop came to Hollywood seeking a position in the movies her beauty caught the eye of the director and straightway she became a star. Shortly afterward she chose the wrong man of two for a husband, and lived to rue her choice when her husband became a drunkard and neglected her. In a drunken rage he drives with her through the storm and over a broken bridge, after which she discovered that the other man was a true man.

PROGRAM COPY—"The World's a Stage"—Featuring Dorothy Phillips

Pretty Josephine Bishop found that the most thrilling of all dramas is the drama of life. See Dorothy Phillips as the girl who found everything O.K. in Hollywood but the husband she chose.

"BELLS OF SAN JUAN"—Class C

(Adapted from story of same name)

Story:—Sheriff's Mind Deranged—Becomes Thief—Is Restored by Sweetheart

VALUE

Photography—Good—Dev Jennings.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—Charles Jones.
Author—Average—Jackson Gregory.
Direction—Average—Scott Dunlap.
Adaptation—Average.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Roderick Norton.....	Charles Jones
Dorothy Page.....	Fritzi Brunette
Jim Garson.....	Claude Peyton
Dr. Caleb Patton.....	Harry Todd
John Engel.....	Harry Kirkland
Florrie Engel.....	Katherine Key
Kid Richards.....	William Stelle
Antone.....	Otto Matieson
Tom Cutter.....	Sid Jordan

January 1 to 15, 1923.

Footage—4,587 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Average Western With One or Two Good Thrills

"Bells of San Juan" has not a great deal to do with its title, and is fairly entertaining as westerns go. The plot is slightly different from the average story of the kind, bringing into the situation a young woman doctor. The picture has been produced in strictly movie style, and is more or less of the machine-made type. A good thrill occurs where the hero, trying to round up a couple of gangsters and rescue the girl, is miraculously saved from injury when huge rocks are hurled over a precipice at him. Charles Jones is satisfactory as the hero. This will pass in the neighborhood house and in transient and second-rate theatres. Fritzi Brunette does well in the feminine lead, and the cast is consistently good. The bells are rung for births, weddings and to sound an alarm.

STORY OF THE PLAY

Roderick Norton, sheriff, is accused of not taking care of the numerous shootings in the vicinity, and in the opening of the story is in a quandary about how to get the goods on the man who shot his father. Dorothy Page, a young woman doctor, comes to town, and a

(Continued on next page)

No Advertising Support Accepted!

romance develops between her and Norton, but she refuses to have anything to do with him until she has finished her course at college. In the meantime Norton is injured in a fight, and a pressure on his brain causes him to be a thief. A message to Dorothy brings her hurrying back, and through her efforts he is operated on, and the money he stole is replaced and his name cleared. The close of the story shows the final rounding up of the murderers and the betrothal of Dorothy and Roderick.

PROGRAM COPY—"Bells of San Juan"—Featuring Charles Jones

Roderick Norton had to admit that the modern woman is a useful institution in spite of former prejudices. You'll like this thrilling western melodrama and the romance of its hero. Charles Jones is the star.

"PRIDE OF PALOMAR"—Class A-c

(Adapted from story of same name)

Story—Adventures of Young Californian in Reclaiming Heritage

VALUE

Photography—Excellent—Chester A. Lyons.
TYPE OF PICTURE—Fascinating—Forceful.
Moral Standard—Average.

Story—Excellent—Drama—Family.
Cast—Excellent—All-Star.
Author—Excellent—Peter B. Kyne.
Direction—Excellent—Frank Borzage.
Adaptation—Excellent—Grant Carpenter.
Technique—Excellent.
Spiritual Influence—Average.
Producer—Cosmopolitan

CAST

Don Mike.....Forrest Stanley
Kay Parker.....Marjorie Daw
Pablo.....Tote De Crow
Father Dominic.....James Barrow
Don Miguel.....Joseph Dowling
John Parker.....Alfred Allen
Conway.....George Nichols
Okada.....Warner Oland
Mrs. Parker.....Mrs. Jessie Hebbard

January 1 to 15, 1923.

Footage—7,494 ft.

Distributor—Famous Players

Our Opinion

MORAL O' THE PICTURE—A Man Can With Right and Determination.

Most Enjoyable Picture of Season—Thoroughly Human—Splendid Race Scenes

We venture to say that no picture of the season will be more thoroughly enjoyed than "The Pride of Palomar." Perhaps it is because the story on which it is founded is interesting and of a red-blooded type—substantial in other words—or, perhaps, the quality of the cast has a large share in its success. But with all of this and attractive and well-photographed settings, we believe that most of the credit for an A-1 production is due to Frank Borzage, director. There have been a great many pictures staged amid similar surroundings, with feuds over irrigation dams and like things, but none of them have combined the human element with the spectacular and the spirit of intrigue bucking youth and the demand for justice so successfully as "The Pride of Palomar." The action moves at a spirited tempo—something doing every moment. There is a breadth of treatment evident in the picture that is only found in the achievements of the best directors who blend romance with adventure and temper drama with melodrama in such a way as to keep one's blood at a fever heat of excitement as to the fate of the characters and their dreams. One of the things that will be most enjoyed in the picture is the character portrayal of George Nichols, as Conway. Then Marjorie Daw is delightful as Kay Parker, and Forrest Stanley is every inch the hero, fighting for his rights and a sweetheart. The race-track scenes are so thrillingly photographed and edited that they are almost sure to win applause. The picture contains some good comedy in addition to its other attractive features. Most of the action takes place on a California ranch. You can afford to give this one a special boost.

STORY OF THE PLAY

Don Mike Farrell returns from service in Siberia to find his father dead, himself reaped dead, and his father's ranch in the hands of strangers, who seek to use the property to their own ends. John Parker, the man in possession, holds a mortgage on the land and for purposes of disposing of it for a Japanese colonization scheme, an irrigation ditch, under contract to Conway, a friend of Don Mike's father, is under way. The remainder of the story has to do with Mike's fight to retain his land and keep the construction of the dam going in spite of John Parker's attempts to stop it, and his romance with Parker's daughter, who uses her own money anonymously to help build the dam. The securing of part of the money for payment of the mortgage is done through the race tracks, and at the last hour Don Mike arrives with the cash and saves his land from the Japs. The story ends with the wedding of Kay and Don Mike, and a reconciliation with Parker.

PROGRAM COPY—"The Pride of Palomar"—With an All-Star Cast

Here is a production teeming with action that blends romance, intrigue, adventure and human interest in the most thrilling fashion. The race track scenes are worth the admission price. Don't miss one of the season's best, played with a cast that includes more than one popular star.

No Advertising Support Accepted!

"EBB TIDE"—Class A

(Adapted from story of same name)

Story:—Drifters on Southern Seas—Romance of One of Them**VALUE**

Photography—Very good—Bert Glennon.
TYPE OF PICTURE—Fascinating.
 Moral Standard—Average.

Story—Excellent—Drama—Family
 Cast—Very Good—All-Star.
 Authors—Excellent—Robert Louis Stevenson
 and Lloyd Osborne.
 Direction—Very Good—George Melford.
 Adaptation—Very Good—Waldemar Young.
 Technique—Very Good.
 Spiritual Influence—Neutral.
 Producer—Paramount

CAST

Ruth Attwater.....Lila Lee
 Robert Herrick.....James Kirkwood
 J. L. Huish.....Raymond Hatton
 Captain Davis.....George Fawcett
 Richard Attwater.....Noah Beery
 Tehura.....Jacqueline Logan

January 1 to 15, 1923.

Footage—7,336 ft.

Distributor—Famous Players

Our Opinion**MORAL O' THE PICTURE**—Vengeance Is Apt to React Disastrously.**Tale of South Seas Vividly Portrayed—With Excellent Cast**

"Ebb Tide" is head and shoulders over the ordinary South Sea story, as would be expected coming from the pen of Robert Louis Stevenson. It abounds in types and characters that stand for something, from the strange group of drifters on shore. Huish, from the Whitechapel district, Herrick, an Englishman with a past, and Captain Davis, a disgraced sea captain, to the people of the pearl fisheries and their tyrannical boss Robert Attwater. The weird tale is realistically presented in the film where the atmosphere rings true to form even to the storm at sea, followed by the awakening of the strange crew of the "Ferralone" to find themselves sailing in sunlit waters approaching a tropical isle. The picture teems with the spirit of adventure, and there is a romance that trembles in the balance between life and death. There is also the spectacle of the burning ship, where the tyrannical Attwater perishes just as he has reached a realization of his wickedness. The cast throughout is excellent. Raymond Hatton and George Fawcett have charge of the humorous angle. The production is skillfully directed and is an excellent feature for high class audiences, and in fact, should be enjoyed in any theatre.

STORY OF THE PLAY

When Captain David, who lost his ship through drunkenness, is hired to take to sea the schooner Ferralone, in the hope that she will be destroyed, sails out of Tahiti with Herrick and Huish, his companions in ill fortune, he rides through storm to a tropical island where Robert Attwater, who killed his wife and a man he believed to be her lover, and thereafter vowed death to all white men coming to the island, is engaged in pearl fishing. On seeing the men Attwater hides his pretty daughter, who steals out and meets Herrick, the first white man other than her father that she has ever seen. In the incidents that follow Attwater plans to kill Herrick, and Huish, with a bottle of deadly explosive, and is himself blown to atoms. Later when Herrick and the girl escape to the ship, Attwater follows and when the ship takes fire he perishes, while the others escape to a new life of happiness.

PROGRAM COPY—"Ebb Tide"—With an All-Star Cast

Adventurous and romantic is the tale told in "Ebb Tide," from the pen of the famous author, Robert Louis Stevenson. Tropical atmosphere, terrific sea storms, strange men and intrigue mingle in its thrilling features. The picture is played by a wonderful cast.

"LOVE IN THE DARK"—Class C

(Adapted from story of same name)

Story:—Romance of Orphan Who Proved Mascot to Benefactor and Lover**VALUE**

Photography—Good—John Arnold.
TYPE OF PICTURE—Ordinary.
 Moral Standard—Fair.

Story—Average—Comedy—Drama—Adults.
 Star—Average—Viola Dana
 Author—Average—John Morosco.
 Direction—Average—Harry Beaumont.
 Adaptation—Average—J. G. Hawks.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Metro

CAST

Mary Duffy.....Viola Dana
 Tim O'Brien.....Cullen Landis
 Mrs. O'Brien.....Arline Pretty
 "Red" O'Brien.....Bruce Guerin
 Dr. Horton.....Edward Connelly
 Mrs. Horton.....Margaret Mann
 Robert Horton.....John Harron
 Jimmy Watson.....Charles West

January 1 to 15, 1923.

Footage—5,500 ft.

Distributor—Metro

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Picture Will Please—Star Capable of Better Work

It is a pity that better material is not afforded Viola Dana than that presented in her recent pictures, which are made in a slipshod style. Miss Dana is capable of better things. But in this as in many other of her later features her cute tricks are played beyond endurance, and no effort appears to be made to reveal her talent. Grimacing, sticking out ones tongue, or jumping about a scene does not constitute acting, and it is much to be desired that Miss Dana's director take seriously the suggestion that this young actress may have talent for something else than merely looking and acting "cute." The most genuinely amusing thing in the picture is the acting of the child, Bruce Guerin. This little fellow, evidently not more than four or five years old, is a delight. The cast is a good one, and the production will be enjoyed by Dana fans. It has some thrilling scenes near the climax, where Tim and Mary get back Dr. Horton's money. But the moral effect of theft to right another wrong is not commendable.

STORY OF THE PLAY

Mary Duffy, an orphan, is left in care of little "Red" O'Brien when Tim and Mrs. O'Brien are forced to make a get-away to evade detectives, Tim having been forced back to the old life of thieving by his frivolous wife. Later Mary and Red are taken into the home of Dr. Horton as companions to Mrs. Horton. And when Robert Horton, who is given to gambling, steals from his father's safe, Mary gets Tim, who has turned over a new leaf and is working as night watchman, to steal back some of the money from the safe of Forrester, Robert's nemesis. The story closes with the regeneration of Robert and the betrothal of Mary and Tim.

PROGRAM COPY—"Love in the Dark"—Featuring Viola Dana

Mary Duffy, an orphan, and her little charge "Red" had a series of thrilling adventures that you will like to know about. So don't fail to see Viola Dana in her newest picture "Love in the Dark," rich in adventure, fun and romance.

"THELMA"—Class A-c

(Adapted from novel of same name)

Story:—Englishman's Romance With a Beautiful Descendant of the Vikings

VALUE

Photography—Excellent—Jack MacKenzie.
TYPE OF PICTURE—Sentimental—
Fascinating.
Moral Standard—Good.

CAST

Thelma.....Jane Novak
Phillip.....Vernon Steele
Britta.....Barbara Tennant
Levissa.....Gordon Mullin
Olaf.....Bert Sprotte
Lorimer.....Peter Burke
Sigurd.....Jack Rollins
Dyceworthy.....Harry Clark
Lady Clara.....June Elvidge

Story—Excellent—Drama—Family.
Star—Excellent—Jane Novak.
Author—Excellent—Marie Corelli.
Direction—Excellent—Chester Bennett.
Adaptation—Excellent—Thomas Dixon, Jr.
Technique—Excellent.
Spiritual Influence—Good.
Producer—Film Booking Offices

January 1 to 15, 1923.
Footage—6,497 ft.

Distributor—F. O. B.

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Production Has Strongest Drawing Card in Title

We are not sure that "Thelma," based on the novel of Marie Corelli, will have a strong box office attraction for the reason that it is more artistic than it is spectacular or sensational. For those who like beauty, artistic development and a really good story in preference to many other popular qualities that are craved by the masses in their screen diet, "Thelma" will be welcomed. The locale of Norway has been admirably duplicated on the California sea coast, and the rugged wave beaten shores and sheltered inlets presented in the film are scenic gems. In recalling the picture the one thing that stands out beyond all others is the exquisite portrayal of the character of the girl Thelma, by Jane Novak. We do not know of any other screen star who is so well suited to the role in matter of appearance. Olaf, a descendant of the Vikings, and father of Thelma, is splendidly played by Bert Sprotte. This character, rugged in outline and true to the traditions of ancient Norse ancestry, is intensely in-

(Continued on next page)

No Advertising Support Accepted!

teresting and is especially convincing as portrayed by Mr. Sprotte. Vernon Steele is the typical lover, and June Elvidge plays intelligently the unpleasant role of Lady Clara, unduly enamoured of Phillip and jealous of his pretty Norwegian bride. The cast is good throughout, and we venture to say that "Thelma" will be welcomed in the average neighborhood theatre as a real treat.

STORY OF THE PLAY

Phillip, a young Englishman hurries his yacht northward to Norway to avoid being forced into a love affair with Lady Clara, a woman he cannot love. While there he accidentally meets a beautiful Norwegian maid as she is pushing her boat away from the cave, where she goes daily to place flowers on her mother's tomb. After making overtures to Thelma's father, Phillip and his friend Lorimer, gain entrance to her home, and Phillip marries Thelma and brings her to England, where Lady Clara succeeds in causing Thelma to believe that her husband is not true to her. Thelma goes back to Norway while Phillip is absent on a secret mission for a friend, and is followed later by Phillip, who persuades her that he really loves her.

PROGRAM COPY—"Thelma"—Featuring Jane Novak

Here is a fascinating tale of Norway and the descendants of the ancient Vikings combined with the romance of a young Englishman. If you love beautiful sea settings, near tragedy, and, in short, the strangely fascinating atmosphere of the Marie Corelli novels, you will not want to miss "Thelma," a beautiful production with Jane Novak in the title role.

"ANNA ASCENDS"—Class A

(Adapted from play of same name)

Story:—Lady of Little Italy Reveals Plot—Marries Son of Wealth

VALUE

Photography—Very Good—Gilbert Warrenton.
TYPE OF PICTURE—Fascinating.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Very Good—Alice Brady.
Author—Good—Harry Chapman Ford.
Direction—Very Good—Victor Fleming.
Adaptation—Very Good—Margaret Turnbull.
Technique—Very Good.
Spiritual Influence—Average.
Producer—Paramount

CAST

Anna Ayyob.....Alice Brady
Howard Fisk.....Robert Ellis
The Baron.....David Powell
Countess Rostoff.....Nita Nalda
Count Rostoff.....Charles Gerard
Siad Coury.....Edward Durnad
Bessie Fisk.....Florence Dixon
Miss Fisk.....Grace Griswold
Mr. Fisk.....Frederick Burton

January 1 to 15, 1923.

Footage—5,900 ft.

Distributors—Famous Players

Our Opinion

MORAL OF THE PICTURE—None.

Careful Staging and Excellent Work of Star and Cast Evident

Alice Brady's portrayal of the Syrian girl, Anna Ayyob in her latest production, "Anna Ascends," is extremely satisfying. In spite of the fact that the story is an ordinary concoction, the character played by Miss Brady is of an extraordinary calibre that makes it doubly interesting. Her meeting with Howard Fisk, a happening which causes her to pour over the dictionary in an effort to polish up her English, her adventure with Kurban, a crook who she believes she killed in a struggle to reveal his smuggling plot over the phone to Fisk, and her escape and rise to fame as a writer, improbable as it may seem, are all interesting events that lead to a happy climax. This is a picture that will get across with the majority of audiences, and is a first rate program feature. Robert Ellis gives one of the best performances of his career in this picture, and the cast throughout is excellent.

STORY OF THE PLAY

Anna Ayyob, a Syrian girl living in New York's Little Italy, kept things lively in the restaurant run by one, Siad Coury, whose coffee shipments often contained jewels and other smuggled articles. When Howard Fisk, son of a newspaper man, got a clue to a good story in the smuggling of the Romanoff jewels, he met Anna and persuaded her to get information as to what a certain shipment, expected on the following day, contained. In her efforts to tell Fisk over the phone what she had learned, she stabs Kurban, leader of the smugglers, and believes she killed him. Later she is discovered as secretary to a prominent man who has published anonymously a book written by her entitled "Anna Ascends," treating on Americanization. The end of the story finds Anna bringing the police to the Fisk home, where certain of the smugglers, posing as aristocrats, are to be found. Anna and Howard become engaged.

PROGRAM COPY—"Anna Ascends"—Featuring Alice Brady

Anna Ayyob's romance started in a restaurant and ended in a mansion. Come and see through what adventures she was forced to pass before she at last grasped the palm of happiness. Alice Brady and a fine cast play the picture.

No Advertising Support Accepted!

"MAN AND THE MOMENT"—Class C

(Adapted from story of same name)

Story:—Man and Woman Married for Convenience—Reunited Again

VALUE
Photography—Good—Not credited.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Average—Drama—Adults.
Cast—Good—All-Star.
Author—Average—Elinor Glyn.
Direction—Average—Not credited.
Adaptation—Good—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Playgoers

CAST
Michael Aranstoun.....Hayford Hobbs
Sabine Dalberg.....Minora Thew
Samuel Greenbank.....Charles Ashley
Henry Fordyce.....Charles Vane

January 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Pathe

Our Opinion

MORAL O'THE PICTURE—None.

Sensuous Theme Presented Without Offense—Will Please Average Audience

With only one brief scene, and one hectic subtitle to link the picture with the sensuous atmosphere found in many of the Elinor Glyn stories, "The Man and the Moment" comes to the screen in a fairly entertaining garb. In fact, many people will find it vastly entertaining. The plot, in which a girl who is about to be forced to marry a man she does not love, and a man who is desperately trying to avoid marriage with a flame of whom he has tired, meet in an old castle and enter into a marriage of convenience, and over a glass of champagne forget in a brief moment of passion their pledge to each other that the marriage shall remain a marriage in name only, will please those whose tastes stoop to this plane. We believe the picture was made in England with an English cast who are well able to take care of the requirements of the story.

STORY OF THE PLAY

Sabine Dalberg and Michael Aranstoun, both seeking to escape forced marriage, meet accidentally in an old castle and decide to beat the combination by helping each other out in a marriage of convenience. The hastily performed marriage results in the birth of a child after the pair have separated and lost sight of one another. When the girl is about to marry another man, after reading a false statement of her husband's marriage to another, they meet again by accident, and are reunited.

PROGRAM COPY—"The Man and the Moment"—With an All-Star Cast

In a brief moment of wine and passion a pledge of honor is forgotten. If you like Elinor Glyn stories don't miss seeing the latest in film, "The Man and the Moment," played by an excellent cast.

"CHALLENGE"—Class A

(Especially prepared for screen)

Story:—Regeneration of Artist—Challenged Emotions of a Rival

VALUE
Photography—Excellent—Hal Sintzenich.
TYPE OF PICTURE—Interesting.
Moral Standard—Good.

Story—Very Good—Drama—Family.
Star—Very Good—Dolores Cassinelli.
Author—Very Good—Not credited.
Direction—Very Good—Tom Terriss.
Adaptation—Very good—Not credited.
Technique—Very Good.
Spiritual Influence—Good.

CAST
BarbaraDolores Cassinelli
Stanley Roberts.....Rod La Roque
Ralph Westley.....Warner Richmond
Peggy Royce.....De Sacis Moores
Mr. Hastings.....Frank Norcross
Mrs. Hastings.....Jane Jennings

January 1 to 15, 1923.

Producer—Star Productions, Inc.

Footage—5,000 ft.

Distributor—Amer. Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—No Measuring Ill Effect of the Unbridling of the Baser Emotions.

Production With Exceptional Cast Gives One Something to Think About

Entertaining and thoughtful is the Tom Terriss directed production, "The Challenge." Besides presenting a beautiful and talented star in Dolores Cassi-

(Continued on next page)

No Advertising Support Accepted!

nelli, it is staged in part against magnificent winter backgrounds, with winter sports included in a perfectly natural way as part of the entertainment. And there was indeed wisdom in the choice of locations and scenes, among which we recall a closeup of a gushing waterfall of the exquisitely beautiful type usually found in the carefully prepared travelogue. The situation in which the life of an artist in love with a beautiful girl becomes the plaything of destiny through his rival's response to certain emotional challenges, among which are hate, reason and curiosity, is interesting and affords good drama. Rod La Roque gives a fine performance as the artist, who experiences after marriage the unhappy sensation caused by watching a rapidly diminishing bank account without being able to mend matters. The reaction of success on the artist, who, with his jaded ideas of preserving success through extravagance, forgot to reckon hard work in the bargain, is interesting. The photography is excellent and goes a long way toward making the picture a notable one, and both director and adapter have evidenced the power of imagination that gives the picture its especially human and artistic appeal.

STORY OF THE PLAY

Barbara Hastings, daughter of the proprietor of "The Cedars," a hotel in the Adirondacks, is loved by two men, one Ralph Westley, a young banker, and the other Stanley Roberts, an artist. The fact that Barbara gives her heart to Roberts causes Westley to become the victim of a vicious case of jealousy, and only his sense of reason prevents him from taking advantage of an opportunity to throw Roberts to his death as he stands on the edge of a precipice. After Barbara and Stanley marry the latter wins success and some money when Westley, regretting his former actions, becomes the anonymous purchaser of one of his paintings. Plunging into extravagance Roberts becomes entangled with another woman, and Barbara, continuing to earn her own living, finally leaves him. At last his money gone and success refusing to return, he seeks the river. Again Westley aids him and brings about a reconciliation with Barbara. The close of the story shows them happy again at the old home in the Adirondacks.

PROGRAM COPY—"The Challenge"—Featuring Dolores Cassinelli

Come and see how one man's actions may effect another man's life for good or ill. Here is a picture that will make you think! Never have you seen a film with more beautiful scenic backgrounds. Beautiful Dolores Cassinelli is the star, supported by Rod La Roque and an excellent cast.

"BULLDOG DRUMMOND"—Class A

(Adapted from story and play of same name)

Story:—Exposing Get-Rich-Quick Murder Scheme of Fake Sanitarium

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Thrilling.
Moral Standard—Average.

Story—Very Good—Melodrama—Adults.
Star—Very Good—Carlyle Blackwell.
Author—Very good—"Sapper."
Direction—Very Good—Oscar Apfel.
Adaptation—Very Good—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Hollandia Film Corp.

CAST

Captain Hugo Drummond.....Carlyle Blackwell
Phyllis Benson.....Evelyn Greeley
Algy Longworth.....Gerald Deane
Peter Darrell.....Harry Bogarth
Carl Peterson.....Horace Devere
Dr. Henry Lakington.....Warwick Warde
James Handley.....William Browning
Irma Peterson.....Dorothy Fane

January 1 to 15, 1923.

Footage—5,000 ft.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—None.

Gruesome Subject, But Thrilling—Faulty in Spots

There is no question about "Bulldog Drummond" holding the attention. It is one of those breathless sort of adventure stories that keep you on the edge of your seat, and even in the face of a few technical faults which appear principally in the editing, each new situation grips you like a vice. The picture was evidently made abroad and therefore some new faces will be noted in the cast, which is, however, headed by an American actor, Carlyle Blackwell, who has not been seen on the screen frequently of late, and who, we believe will not be entirely welcome in a role to which he is well adapted. Mr. Blackwell is especially pleasing as the young man who longed for adventure and found it piled knee high at his very door. Evelyn Greeley, playing opposite to him, is satisfactory, but has no opportunity for big things. The Peterson of Horace Devere is effective, and also the Dr. Lakington of Warwick Warde. Dorothy Fane is excellent as Irma Peterson. The majority of the action of the picture takes

(Continued on next page)

No Advertising Support Accepted!

place in a sanitarium to which millionaires are lured, tortured and probably murdered to make them part with their money, and a house next door in which lives a forger in the power of the head of the sanitarium and his lonely niece, tormented by cruel apprehensions. The suspense, mystery and terrifying atmosphere of the story is successfully conveyed to the screen, and the cheery nonchalance of the hero in the midst of danger is both amusing and exhilarating. There are peculiarities about both the directing and the editing of the picture.

STORY OF THE PLAY

Captain Hugo Drummond, recently returned from the trenches, finds life as an ordinary citizen rather tedious. In the hope of drawing adventure he inserts an ad in the newspaper and receives an answer from a pretty girl, Phyllis Benson, who enlists his services in solving the mystery of a sanitarium next door stating that he may have to kill several men. In the events that follow, her uncle is found dead by his own hand and a codicil to a will on which he was to forge the signature of millionaire Potts, is found unsigned and is quickly lifted by the sanitarium gang. Adventure follows adventure until finally Drummond succeeds in gaining control of the situation, and Peterson, the head of the sanitarium, is led away to prison, while Potts, who has been tortured almost beyond endurance, is rescued.

PROGRAM COPY—"Bulldog Drummond"—Featuring Carlyle Blackwell

Captain Hugo Drummond craved adventure and found plenty of it trying to solve the mysteries of a fake sanitarium and its murderous, get-rich-quick gang. If you like adventure stories you will surely be pleased with this one, in which Carlyle Blackwell, the well-known screen star, plays the stellar role.

"WHITE SHOULDERS"—Class B

(Adapted from story of same name)

Story:—Girl Who Found Her Lover Was Rich Man

VALUE

Photography—Good—Joseph Brotherton.
TYPE OF PICTURE—Entertaining.
Moral Standard—Average.

Story—Average—Drama—Family.
Star—Good—Katherine MacDonald.
Author—Average—George K. Turner.
Direction—Good—Tom Forman.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Preferred Pictures

CAST

Virginia Pitman.....Katherine MacDonald
Mrs. Pitman.....Lillian Lawrence
Robert Lee Pitman.....Tom Forman
Cole Hawkins.....Bryant Washburn
Clayborne Gordon.....Nigel Barrie
Col. Jim Singleton.....Chas. K. French
Judge Blakelock.....James O. Barrows
Little Jimmie Blakelock...Richard Headrick
Maurice.....Fred Malatesta

January 1 to 15, 1923.

Footage—5,966 ft.

Distributor—First National

Our Opinion

MORAL OF THE PICTURE—None.

Southern Atmosphere Contained in Production—Has No Connection With Title

The only scene in "White Shoulders" to suggest its title is a scene in which the star wears a gown of the colonial period which droops gracefully on the shoulders, and according to a subtitle she is called by a male admirer "White Shoulders." The picture is entertaining and pleasingly mounted against Southern settings. The star is as always beautiful, and portrays attractively the role of Virginia Pitman, whose mother makes her life miserable trying to marry her to wealth regardless of Virginia's feeling in the matter. The lines of the story are a bit artificial, and the subtitles are not always of the best. But the majority of fans will be pleased with the romance in which a rich young man, disguised behind his favorite sport, automobile racing, springs a surprise on the ambitious mother, who spurns him as an undesirable match for her daughter. There are a number of attractive social affair pictures, and Miss MacDonald is becomingly gowned and well photographed. The cast is a competent one and contains at least two favorites beside the star, namely, Bryant Washburn and little Richard Headrick, the child actor.

STORY OF THE PLAY

Virginia Pitman is harassed by an over-ambitious mother who desires to mend the family exchequer through her daughter's marriage. She accidentally meets Cole Hawkins, racing his automobile, which forms the opening of a romance that ends in marriage after many unpleasant happenings for Virginia, among them the shooting and killing of a man by her brother in defense of her name.

PROGRAM COPY—"White Shoulders"—Featuring Katherine MacDonald

Was it rebellion against prevailing conditions or just the joy of meeting a man in place of a manikin that caused beautiful Virginia Pitman to throw conventions to the wind when she met a handsome man in a racing car? Katherine MacDonald is the star of this interesting drama.

No Advertising Support Accepted!

"PROOF OF INNOCENCE"—Class D

(Especially prepared for screen)

Story:—Artist's Model Saves Him from Arrest for Murder**VALUE**

Photography—Fair—Nor credited.

TYPE OF PICTURE—Ordinary.**Moral Standard**—Average.**Story**—Fair—Melodrama—Adults.**Star**—Fair—Louise Du Pre.**Author**—Fair—Charles G. Rich.**Direction**—Poor—Roy Mitchell and John A. Martin.**Adaptation**—Fair—Charles G. Rich.**Technique**—Fair.**Spiritual Influence**—Neutral.**Producer**—Casco Productions, Inc.**CAST**

Mignon Louise Du Pre

John Courtney John Hopkins

Stanley Page J. Francis O'Reilly

January 1 to 15, 1923.

Footage—4,800 ft. Distributor—Amer. Releasing Corp.

Our Opinion**MORAL O'THE PICTURE**—None.**Poorly Made Picture Gathers Interest at Climax**

"Proof of Innocence" is a crudely made production, which we cannot recommend excepting for the cheapest grade of theatres. It moves slowly and is spoiled through incompetent direction. The story is moderately interesting and works up to a good climax, where the millionaire is murdered. It offered opportunities which were not taken note of either in the adaptation or the direction of the picture. The cast is only fair.

STORY OF THE PLAY

John Courtney, an artist, wins success with his painting "Faith" for which Mignon, a waif, has posed. When he secures a contract from millionaire Page to reproduce the subject on a panel in his home, Courtney squanders advance money given him by the millionaire, and discovering that he has been duped by Page's daughter, who he thought loved him, he steals away in the night, and next day missing funds and the murder of Page appears to involve him. Through Mignon's efforts he is absolved from blame and is also regenerated. The story closes with their betrothal.

PROGRAM COPY—"Proof of Innocence"—Featuring Louise Du Pre

John Courtney, artist, travelled the route of suffering and ignominy to find that the happiness he sought lay at his very door. "Proof of Innocence" is a thrilling tale of love and loyalty, starring pretty Louise Du Pre.

"ALTAR STAIRS"—Class B

(Adapted from story of same name)

Story:—Romance and Adventures of South Sea Trader**VALUE**

Photography—Excellent—Dwight Warren.

TYPE OF PICTURE—Sensational-Romantic.**Moral Standard**—Average.**Story**—Good—Drama—Family.**Star**—Good—Frank Mayo.**Author**—Good—G. B. Lancaster.**Direction**—Good—Lambert Hillyer.**Adaptation**—Good—George Randolph Chester.**Technique**—Good.**Spiritual Influence**—Neutral.**Producer**—Universal**CAST**

Rod McLean Frank Mayo

Joie Malet Louise Lorraine

Toony Heritage Lawrence Hughes

Capt. Jean Malet J. J. Lanoe

Blundell Harry de Vere

John Strickland Hugh Thompson

Hugo Boris Karloff

Parete Dagmar Godowsky

January 1 to 15, 1923.

Footage—4,641 ft.

Distributor—Universal

Our Opinion**MORAL O'THE PICTURE**—None.**Red-Blooded Story Gives Star Fine Opportunities**

The story on which "The Altar Stairs" is founded has an interesting plot and one that lends itself well to the screen. It is built for entertainment purposes only and does not pretend to moralize, and its characters are of the sort that will appeal to the average fan. Rod McLean, the hero, for instance, is of

No Advertising Support Accepted!

the vigorous type of manhood born to command, and of course, as the hero of the plot he conquers. Frank Mayo is excellent in the role, and Lawrence Hughes, as Tony Heritage, the villain, also does creditable work. Louise Lorraine, as the little French maid whose father marries her to a man she has never seen before, and on the bridegroom's arrest is forced to separate them at the altar is charming. The cast is good throughout. One of the features of the picture is the excellent photography, some of the scenes presenting night and a stormy sea. This is a good feature for any theatre.

STORY OF THE PLAY

Rod McLean, trading in the South Seas, rescues Tony Heritage, a derelict, from savages. Tony leaves the ship at the next port, and is later discovered playing the gentleman with money stolen from McLean. Worming his way into polite society Tony marries the daughter of a French officer, and is arrested on his wedding day. Later McLean meets Joie Malet, the bride, and a romance develops. Captain Malet, without disclosing Tony's relationship to his daughter, sends him back to the island from which he came in care of McLean. Joie and McLean are left to pursue the path of happiness.

PROGRAM COPY—"The Altar Stairs"—Featuring Frank Mayo

It was a strange fate that placed the derelict husband of the woman he loved in the hands of Rod McLean. And destiny was kind when she prevented him from deciding his enemy's fate. This is a thrilling tale of the South Seas featuring the popular star Frank Mayo.

"WITHOUT COMPROMISE"—Class B

(Adapted from story of same name)

Story—Adventures of Man in Keeping Trust of Dead Friend

VALUE
Photography—Good—Dev Jennings and Nelson McEdwards.
TYPE OF PICTURE—Entertaining.
Moral Standard—Good.
Story—Average—Melodrama—Family.
Star—Good—William Farnum.
Author—Average—Lillian Bennett-Thompson.
Direction—Good—Emmett J. Flynn.
Adaptation—Good—Bernard McConville.
Technique—Good.
Spiritual Influence—Average.
Producer—Fox

CAST.
Dick Leighton.....William Farnum
Jean Ainsworth.....Lois Wilson
David Ainsworth.....Robert McKim
Samuel McAllister.....Tully Marshall
Judge Gordon Randolph....Hardee Kirkland
Doctor Evans.....Otis Harlan
Bill Murray.....Will Walling
Nora Foster.....Alma Bennett
Tommy Ainsworth.....Eugene Pallette
Cass Blake.....Fred Kohler

January 1 to 15, 1923.

Footage—5,173 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—True Character Adheres to Principles of Justice.

Star Supported by Excellent Cast—Story Interesting—Unpleasant

The interesting quality of "Without Compromise" is due in a large measure to adapter, director and a competent cast, for the story is quite ordinary and moreover, unpleasant. One of its redeeming features is the investing of an unusual sense of justice in the hero, Dick Leighton, who protects the wounded murderer of a girl, he has been left in charge of by her deceased guardian, from a mob that would lynch him, after having forced the town hospital to admit the injured man as a patient. This wins admiration, although a bit improbable. William Farnum is a picturesque figure as Dick, and is fairly convincing in his portrayal of the character. Tully Marshall gives the best performance of all, and adds a dash of humor. Lois Wilson also does well, and Will Walling and Robert McKim are outstanding members of the cast. The picture sustains interest throughout. A good program feature.

STORY OF THE PLAY

Dick Leighton is chosen by Judge Randolph, at the approach of death, to protect his foster daughter Nora, and incidentally to look to the best interests of the town. Shortly afterward Nora is murdered by Cass Blake, who had a grudge against the judge, and Dick, forming a posse, succeeds in capturing Cass after he has been badly wounded. David Ainsworth, father of Dick's sweetheart Jean, frames him in a political deal, but is discovered and decides to leave town, and the close of the story shows Dick and Jean happy.

PROGRAM COPY—"Without Compromise"—Featuring William Farnum

Dick Leighton proved that he was worthy of the trust placed in him by an old friend. Come and see what a man with a sense of justice can do against big odds. William Farnum is the star, and is supported by a competent cast.

No Advertising Support Accepted!

"ALIAS JULIUS CAESAR"—Class B

(Especially prepared for screen)

Story:—College Fellows Steal Clothes of Mate While in Shower Bath**VALUE**

Photography—Good—George Rizard.
TYPE OF PICTURE—Humorous.
 Moral Standard—Average.

Story—Very Good—Comedy—Family.
 Star—Very Good—Charles Ray.
 Author—Good—Richard Andre.
 Direction—Good—Charles Ray.
 Adaptation—Good—Not credited.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Arthur S. Kane

CAST

Billy Barnes.....Charles Ray
 HelenBarbara Bedford
 HarryWilliam Scott
 TomRobert Fernandez
 DickFred Miller
 "Nervy" Norton.....Eddie Gribbon
 MoseTom Wilson
 Mons. Dumas.....Harvey Clark
 Mr. Harrington Whitney.....Gus Thomas

January 1 to 15, 1923.

Footage—6,131 ft.

Distributor—First National

Our Opinion**MORAL O'THE PICTURE**—None.**Good Comedy in Production Directed by Star—Improvement on First Attempts**

"Alias Julius Caesar" is a fairly enjoyable Charles Ray feature, directed by himself. The situation in which a young man with faith in his pals emerges from his bath to find his clothes gone, has a good chance for popularity, and is sure to get a laugh. The suspense of the situation is supplied by the fact that the young man's sweetheart expects him to take her to a dance that night. Some funny stunts occur when, wrapped in a curtain, a la Julius Caesar, he hurries wildly over the roads in a motor car and is picked up by the cops. A misunderstanding between him and his cell mate at the jail introduces another amusing situation at the ball, where the crook, believing that Billy Barnes is willing to act as his accomplice, tries to get him to play into his hands in the theft of jewels. Some lively comedy takes place at this point that will be enjoyed by the majority of audiences. Charles Ray does much better work in directing this picture than he did in handling some others. Barbara Bedford is charming as the sweetheart, and Eddie Gribbon is amusing as the crook. The cast is consistently good.

STORY OF THE PLAY

Billy Barnes becomes the butt of a wager and the jealousy of a rival when his clothes are stolen while he is taking a shower bath. Hurrying home, via motorcycle, wrapped in a curtain he is arrested and lodged in jail. The remainder of the story centers about a situation at a ball, where the crook cellmate appears on the scene and makes Billy appear in the light of an accomplice. The story closes with Billy and his sweetheart happy and readjustments in order.

PROGRAM COPY—"Alias Julius Caesar"—Featuring Charles Ray

What could a respectable young man do placed in a similar position with Billy Barnes, bereft of clothes while in his bath? You'll laugh aplenty at what happens to Billy in a series of unhappy adventures. Charles Ray is the star.

"WHEN THE DESERT CALLS"—Class B

(Adapted from story of same name)

Story:—Suicide's Wife Escapes Persecutor—Finds Husband on Desert**VALUE**

Photography—Very Good—Michael Joyce.
TYPE OF PICTURE—Sensational.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Star—Good—Violet Hemming.
 Author—Good—Donald McGibney.
 Direction—Good—Ray Smallwood.
 Adaptation—Good—Peter Milne.
 Technique—Good.
 Spiritual Influence—Neutral.

CAST

Louise Caldwell.....Violet Hemming
 Eldred Caldwell }Robert Fraser
 George Stevenson }
 Richard Manners.....Sheldon Lewis
 Dr. Thorne.....Huntley Gordon
 Lieut. Col. Potter.....J. Barney Sherry
 Frank Warren.....David Wall
 "The White Angel".....Julia Swayne Gordon
 Nazin.....Nicholas Thompson
 A British Tommy.....Tammany Young

January 1 to 15, 1923.

Producer—Pioneer

Footage—6,159 ft.

Distributor—American Releasing Corporation

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Pyramid Standard—Lacking—Editing Not Flawless

It would have been difficult to have done better than Ray Smallwood has done with a theme as fictitious as that contained in "When the Desert Calls," which pictures a young wife followed and persecuted by a man whose reason for doing so is not explained as being other than merely a determination to possess the woman. The production is not up to the standard of former Pyramid features, although it is quite elaborately staged and has many pleasing qualities. Julia Swayne Gordon is beautiful as "The White Angel," who ministered to the girl hurrying across the desert to evade her persecutor. Robert Fraser does well in a double role, and Sheldon Lewis is convincing as the heavy. There is nothing about the picture to recommend it more than the ordinary program feature.

STORY OF THE PLAY

Louise Caldwell, the wife of a bank cashier in a town on the edge of the Sahara desert, finds herself again by a man who had persecuted her previous to her marriage with her husband back in America. A frameup by the man, Richard Manners, causes her husband to be discharged from the bank accused of forgery, and as he leaves the bank George Stevenson, his exact double, shoots himself to avoid being found out as the man who cashed the forged check. Caldwell, unable to understand the situation between his wife and Manners, hurriedly steals the dead man's identity and goes into the desert, where he heads a tribe and is honored by Britain for distinguished service. The close of the story shows him in the hospital, where his wife is nurse, and, as he believes, in love with the doctor. When she has discovered him behind his full grown beard he learns that she has never loved anyone but him.

PROGRAM COPY—"When the Desert Calls"—Featuring Violet Hemming

"When the Desert Calls" will thrill you with its tale of an unhappy wife shadowed by a spectre of the past. Violet Hemming plays the stellar role.

"SUPER-SEX"—Class A

(Especially prepared for screen)

Story:—Youth Gets True Test Through Grandmother's Cunning Scheme

VALUE

Photography—Very Good—John S. Stumar.
TYPE OF PICTURE—Interesting.
Moral Standard—Very Good.

Story—Average—Comedy-Drama—Family
Cast—Very Good—All-Star.
Author—Average—Frank R. Adams.
Direction—Very Good—Lambert Hillyer.
Adaptation—Very Good—Lambert Hillyer.
Technique—Average.
Spiritual Influence—Good.
Producer—Frank R. Adams

CAST

Miles Brewster Higgins.....Robert Gordon
Irene Hayes.....Charlotte Pierce
Mr. Higgins.....Tully Marshall
Mrs. Higgins.....Lydia Knott
Grandma Brewster.....Gertrude Claire
Cousin Roy.....Albert McQuarrie
J. Gordon Davis.....Louis Natheaux
Mr. Hayes.....George Bunny
Mrs. Hayes.....Evelyn Burns

January 1 to 15, 1923.

Footage—5,749 ft.

Distributor—Amer. Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—One's Attitude in Adversity a True Test of Character.

Production Has Fine Entertainment Qualities, But Is in Need of Cutting

"The Super-Sex" treats of a family problem, and therefore is interesting from the very start, in which the domestic life of the Higgins family, or more correctly speaking, the chief characteristics of its members are revealed in serio-comic fashion. The story is different from the majority of screen stories, which is another reason for liking it, but it is faulty in construction. And it is chiefly due to the skillful work of adapter and director, Hillyer, that the picture really stands for something. The situation is excellent in which Grandma Brewster hides her real self behind a stern and fault-finding exterior, and finally comes up smiling and pats Pa Higgins on the back, acclaiming him one of the best of men, after turning the trick that made grandson Miles Brewster Higgins prove himself a real man when he believed himself caught in the web of adversity. Gertrude Claire is delightful as the grandmother, of whom effective close-ups in action are exhibited; and Tully Marshall, whom we have seen recently in a number of villain roles, proves his versatility as Mr. Higgins, a much-fretted, but manly man. Lydia Knott is charming as Mrs. Higgins, and Charlotte Pierce satisfies as the sweetheart. The picture is too long, and especially in its earlier stages a closer knitting of the action would be generally effective. In the

(Continued on next page)

No Advertising Support Accepted!

scene, for instance, where Miles spills the oil over his face as he is working under his Ford car, and then stands talking to his sweetheart and another man, the situation is a bit forced. The picture is full of good material and is rich in human interest, and it would be a pity not to edit it more closely, and perhaps eliminate a few subtitles. We omitted to mention the effective portrayal of Miles Higgins by Robert Gordon.

STORY OF THE PLAY

The main thread of the story treats of how Grandma Brewster goaded the male members of her daughter's family almost beyond endurance, and afterward revealed the fact that there was "method in her madness" when, after the son of the family became rich on oil stocks, she arranged to have a letter sent him, stating that what he thought he possessed was merely a myth. The youth follows his first impulse to run away and then turns homeward to "face the music" like a man, when wise Grandma tells of her own methodical joke. A romance is also interwoven which ends happily.

PROGRAM COPY—"The Super-Sex"—With an All-Star Cast

Grandma Brewster was a wise old lady, for she knew that the test of a man's real character comes through his meeting with adversity, and she proceeded to build a situation for her beloved grandson. Don't miss this picture, played by a wonderful cast, including Gertrude Claire, Tully Marshall, Robert Gordon and others.

"TOLL OF THE SEA"—Class A-c

(Especially prepared for screen)

Story:—Romance of Chinese Girl Who Commits Suicide When American Husband Returns With American Wife

VALUE
Photography—Excellent—J. A. Ball.
TYPE OF PICTURE—Romantic.
Moral Standard—Average.

Story—Good—Drama—Adults.
Cast—Excellent—All-Star.
Author—Good—Frances Marion.
Direction—Excellent—Chester M. Franklin.
Adaptation—Excellent—Frances Marion.
Technique—Excellent.
Spiritual Influence—Average.
Producer—Technicolor

CAST
Lotus Flower.....Anna May Wong
Allen Carver.....Kenneth Harlan
Barbara Carver.....Beatrice Bentley
Little Allen.....Baby Moran
Gossips.....{ Etta Lee
 Ming Young

January 1 to 15, 1923.

Footage—4,600 ft.

Distributor—Metro

Our Opinion

MORAL OF THE PICTURE—None.

Most Successful Application of Color to Screen Drama—Photography Clear and Stereoscopic Effects Good. Human Interest Story Staged Against Exquisite Scheme of Gorgeous Coloring

It would be hard to imagine anything more beautiful in the matter of coloring than the Technicolor production, "The Toll of the Sea." It is decidedly the best of the three or four attempts that have been made to apply natural color to screen drama. The story of the picture is not out of the ordinary, but is of the type and locale that is easily made effective in natural colors, being staged against Chinese backgrounds, with the picturesque costumes and the lovely gardens radiant with bloom that belong to romantic China. The drama is well constructed, and with few characters and all of them having some particular significance in the story, such as the little Chinese sweetheart, the child that is the result of the Chinese marriage, the American husband, the gossips, the American wife and so on, more than the ordinary amount of entertainment can be derived from the picture. And while, as before said, the story is ordinary in subject matter, it has been transferred to the screen with such an amount of human interest and irresistible beauty that one scarcely stops to question the actions of the characters, you merely take it for granted that what you are looking at is built for entertainment and not for moralizing. One of the remarkable features of this picture is the subordination of color technique by clearness of photography and excellent stereoscopic effects. In other words, the enjoyment of the story is enhanced by the exquisitely beautiful coloring, and you are not worried with either the flicker or the haziness that has been a detriment in other color methods. Anna May Mong is delightful as the Chinese girl, Lotus Flower. She displays unusual talent. Baby Moran, as lit-

(Continued on next page)

No Advertising Support Accepted!

tle Allen, the child of the Chinese-American marriage, is irresistibly natural and beautiful. Beatrice Bentley is also lovely in the color scheme, and Kenneth Harlan not only looks well, but acts well. The gossips, Etta Lee and Ming Young, give intelligent performances, and just here we want to hand it to the director and to the editors for the fine tempo at which the picture moves throughout. The production could be billed as a novelty in natural colors as well as a forceful human interest drama.

STORY OF THE PLAY

Lotus Flower, looking from her garden that slopes down to the sea, sees a half-drowned man brought in to shore. Later she falls in love with Allen Carver, the rescued American, and a marriage ceremony according to the Chinese custom is performed. But when Allen is called home to America he fails to take Lotus Flower with him. And a few years later he returns with an American wife to ask forgiveness of the Chinese sweetheart. In the meantime a child has been born to Allen and Lotus Flower. Without revealing this fact to him she gives the child to the American wife and then walks out into the sea and ends her life.

PROGRAM COPY—"The Toll of the Sea"—With an All-Star Cast

If you want to see a picture of exquisite beauty in natural colors, in which is combined heart-stirring romance and tragedy, don't miss "The Toll of the Sea," staged against amazingly gorgeous and beautiful oriental backgrounds. Anna May Wong and Kenneth Harlan head a splendid cast.

"SINGED WINGS"—Class A

(Adapted from story of same name)

Story:—Dream Lover Recognized With Another Woman

VALUE

Photography—Excellent—Paul Perry.
TYPE OF PICTURE—Unusual—Interesting.
Moral Standard—Average.

Story—Very good—Drama—Adults.
Star—Very good—Bebe Daniels.
Author—Very good—Katherine Newlin Burt.
Direction—Very good—Penrhyn Stanlaws.
Adaptation—Very good—Edfrid A. Bingham.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Bonita delia Guerda.....Bebe Daniels
Peter Gordon.....Conrad Nagel
Bliss Gordon.....Adolphe Menjou
Don Jose delia Guerda.....Robert Brower
Emilio.....Ernest Torrence
Eve Gordon.....Mabel Trunelle

January 1 to 15, 1923.

Footage—7,788 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None.

Plot Too Complicated—Artistic Staging—Beautiful Prologue

We are not sure that the average person will become sufficiently familiar with the author's intention to thoroughly enjoy "Singed Wings." Penrhyn Stanlaws has handled the story in a remarkably artistic way, and together with his technical staff has succeeded in making a picture quite out of the ordinary. The prologue is especially interesting from an artistic standpoint, inasmuch as fairies with shimmering wings fly through the air, alighting on toad stools or flit about the lawn of an old-fashioned garden. A surprising trick of double exposure shows a fairy alighting on the heroine's shoulder and plucking a rose from her hair to throw it at the feet of the hero. Then when the prologue with its fairies and the old witch with her broomstick have faded out, the real story is brought on with its divergent and interesting characters. Bonita, the dancer who administers to her crippled grandfather, and is herself watched over by a weak-minded, but kindly clown, is played delightfully by Bebe Daniels. The girl's life, overshadowed by the terror of the realization of her strange dream, is courted by the husband of another woman, while the man of her dreams stands by begging to be loved. The neglected wife, determined to gain the applause accorded by her husband to the dancer, finally becomes proficient in the art and is killed by the clown at the moment her desire is fulfilled. The scenes in which Bonita dances at the cafe are especially beautiful in illumination and color. We would not advise this picture for use in any but the best theatres, where it has a better chance of being understood and appreciated. The cast is excellent throughout. Miss Trunelle makes good in the role of the wife. Adolphe Menjou gives a good performance, and Conrad Nagel is exactly the type for the romantic lover. Robert Brower is excellent, and so also is Ernest Torrence as the clown.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

The story concerns a dancer living with her crippled grandfather on the water front of San Francisco. She is victimized by Bliss Gordon, who neglects his wife, and is loved by Gordon's nephew, Peter. Bonita lives in fear of the realization of a dream in which she dies as her lover claims her. Peter is the hero of her dream and after a series of adventures, in which the wife of Gordon, representing the mother, dies in the jester's arms. Peter rescues Bonita from his uncle and finally persuades her to marry him.

PROGRAM COPY—"Singed Wings"—Featuring Bebe Daniels

With the man of her dreams ever beseeching her, Bonita, the dancer, fled fearfully from the love that she believed meant death. If you want to see something really different with marvellous tricks of photography presenting fairies, witches, etc., see "Singed Wings," with Bebe Daniels and a superb cast.

"YOU NEVER KNOW"—Class C

(Adapted from story of same name)

Story:—Adventures of Detective in Smuggling Plot

VALUE

Photography—Good—E. F. Smith
TYPE OF PICTURE—Humorous—
Sensational.
Moral Standard—Average.

Story—Average—Comedy-drama—Family.
Star—Average—Earle Williams.
Author—Average—Harry Dittmar.
Direction—Average—Robert Ensminger.
Adaptation—Average—Graham Baker.
Technique—Average.
Spiritual Influence—Neutral
Producer—Vitagraph

CAST

Eddie Manning.....Earle Williams
Miriam Folsabee.....Gertrude Astor
Carlos Medina.....George Field
Inez.....Claire DuBrey
Jaspar Folsabee.....James Conway
Muggsy.....Coy Watson, Jr.
Jose DeSilva.....Louis Dumar
Miguel.....Leonard Trainor

January 1 to 15, 1923.

Footage—4,822 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—None.

Small Boy Pleasing Feature of Ordinary Film

"You Never Know" doesn't afford the star good opportunities and is therefore not interesting as an Earle Williams picture. On the other hand, a comedy interest is developed through the presence of a small boy in the plot, who, with his dog, shadows the hero and is always on the job to stage a rescue. The action of the film is ordinarily attractive, the cast adequate, but the production is best suited to the second-rate house. Coy Watson, Jr., is the clever child of the picture who evidences unusual talent.

STORY OF THE PLAY

Eddie Manning, a detective, is employed as chauffeur by a man who is supplying money for the transportation of munitions to Durango, a South American republic, and thereby gains knowledge of a conspiracy headed by the leader of the rebel faction who also hopes to win the hand of the financier's daughter. Eddie, with the aid of a street urchin, fights his way through a series of adventures, uncovering the conspiracy and winning the girl for his bride.

PROGRAM COPY—"You Never Know"—Featuring Earle Williams

In polite society it is sometimes hard to distinguish between a hero and a villain until the cloak is removed from the yellow cur. Earle Williams is the star of this interesting mystery drama.

"HER HALF BROTHER"—Class D

(Especially prepared for screen)

Story:—Chinaman Attempts Revenge Through Adopted White Girl

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Fair—Melodrama—Family.
Cast—Fair—All-Star.
Author—Fair—Not credited.
Direction—Fair—Not credited.
Adaptation—Fair—Not credited
Technique—Fair.
Spiritual Influence—Neutral.
Producer—Not credited

CAST

Paul Preston.....R. Lee Hill
Dan Hallet.....William A. Lowry
Lee Wong.....William McQuade
Nina.....Esther Ralston
"Black Bill".....Jack Patterson

January 1 to 15, 1923.

Footage—5,000 ft.

Distributor—State Rights

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Production Is Crude, But Has Pleasing Backgrounds

The cast of this production is scarcely strong enough to give an effective interpretation of the story, which has a fairly interesting plot, but is not well adapted. William McQuade does well as the Chinaman, who presumably is a half brother of the girl through whom he hopes to avenge an imaginary wrong. This will pass in cheap localities and contains nothing objectionable. The backgrounds are attractive.

STORY OF THE PLAY

Esther Ralston has been reared by Lee Wong, a Chinaman who has a grudge against Dan Hallet, who turns out to be Esther's father. The Chinaman makes it appear that Hallet stole a poke of gold, and tries to incite trouble that may cost the hero his life. The story ends happily with Esther and her father reunited and Paul Preston, the lover of the story, betrothed to Esther.

PROGRAM COPY—"Her Half Brother"—With an All-Star Cast

With hatred burning out his soul Lee Wong pursued his plot of vengeance to his own undoing. See this thrilling picture in which a white girl adopted by a Chinaman strives for freedom.

"BOSS OF CAMP 4"—Class B

(Especially prepared for screen)

Story:—Adventures of Man Fighting Crooked Construction Gang

VALUE

Photography—Good—Ernest Miller.
TYPE OF PICTURE—Thrilling.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Charles Jones.
Author—Good—Arthur P. Haskins.
Direction—Good—W. S. Van Dyck.
Adaptation—Good—Paul Schofield.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Chet Fanning.....Charles Jones
Iris Paxton.....Fritzi Brunette
Dave Miller.....G. Raymond Nye
Dude McCormick.....Francis Ford
Warren Zome.....Sid Jordan
Andrew Paxton.....Milton Ross

January 1 to 15, 1923.

Footage—4,235 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Peppy Melodrama of the Outdoors

Staged somewhere in the west where rugged backgrounds are easily located "Boss of Camp 4" proves to be entertaining largely by reason of the pre-dominance of the fighting spirit in the hero. The story is artificial in structure, a fault that is not diminished by subtitles over anxious to explain the action. But in spite of this people are going to like the picture, and when the thrilling climax arrives, in which rocks, seemingly enormous in size, come hurtling down a slope after being displaced by the villain, and the hero, securely bound, struggles for freedom to prevent the touching off of a charge of dynamite that will kill his friend imprisoned in the tunnel, they will be willing to forgive a good deal in the way of cheap construction. Charles Jones is satisfactory in the male lead, and Fritzi Brunette and a good cast support the star.

STORY OF THE PLAY

Chet Fanning, a newcomer on a road construction gang, takes issue with a ruffian insulting the name of the road contractor's daughter as well as for his rudeness to a fellow worker. The fight which ensues causes Chet to win the position of foreman of the gang, a fact that also assures him the hatred of the dismissed foreman and his associates. In the events that follow, McCormick, owner of the land in league with Chet's enemies to hold up the building of the road and incidentally to prevent contractor Paxton from getting money to make the final payments on the land purchase, fights desperately to put through a faulty blast and is conquered by Chet, who is then made boss of the camp and bridegroom-elect for Iris Paxton.

PROGRAM COPY—"Boss of Camp 4"—Featuring Charles Jones

Chet Fanning's grit plus a strong right arm won the day against a plotting land owner, and incidentally gave him a job for life as husband to the contractor's pretty daughter. Charles Jones is the star, assisted by Fritzi Brunette and a good cast.

No Advertising Support Accepted!

"RIDIN' WILD"—Class B

(Especially prepared for screen)

Story:—Quaker Youth Fights to Save His Father from False Accusation**VALUE**

Photography—Good—Virgil Miller.
 TYPE OF PICTURE—Interesting.
 Moral Standard—Good.

Story—Good Melodrama—Family.
 Star—Good, Ed. (Hoot) Gibson.
 Author—Good—Roy Myers.
 Direction—Good—Nat Ross
 Adaptation—Good—Roy Myers.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—Universal

CAST

Cyril Henderson.....Ed (Hoot) Gibson
 Grace Nolan.....Edna Murphy
 Art Jordan.....Wade Boeler
 George Berge.....Jack Walter
 Andrew McBride.....O. Hoffman
 Sheriff Nolan.....William Taylor
 Alfred Clark.....Bert Wilson
 Mrs. Henderson.....Gertrude Clair
 John Henderson.....William Welsh

January 1 to 15, 1923.

Footage—4,166 ft.

Distributor—Universal

Our Opinion**MORAL O'THE PICTURE—None Outstanding.****Star Not Quaker Type, But Fighting Climax Brings Him on Familiar Ground**

"Ridin' Wild" is a picture that should please in the average neighborhood house. It is not out of the ordinary in any way excepting that it deals with a Quaker family in a wild western atmosphere. The son of the family, trying hard to live up to the Quaker religion of gentleness in all things, finally plunges into a couple of the best fights we have seen on the screen for some time. The director has staged these fights in a little different manner from the average, and has succeeded in injecting quite a thrill. The cast is good, notably Grace Clair, Otto Hoffman and Edna Murphy. Hoot Gibson is, of course, not the type to play Quaker, but the climax makes up for other shortcomings.

STORY OF THE PLAY

Cyril Henderson is the son of Quaker parents, and often feels chagrin at having to appear cowardly when wild western etiquette demands that he fight. When Andy McBride, who has tried to force settlement on his father's mortgage, is found murdered, Henderson, Sr., is accused of the crime. In the general roundup Cyril diverts attention from his father, when he learns of a plan to lynch him, by kidnapping the sheriff's daughter. Out on the desert he fights with the real murderer and succeeds in winning his father's release, and also the hand of the girl.

PROGRAM COPY—"Ridin' Wild"—Featuring Ed (Hoot) Gibson

Cyril Henderson proved that there is truth in the old axiom "Still waters run deep," when his Quaker blood refused to stay put and he rode wild to force his father's release from false accusation of murder. Ed (Hoot) Gibson is the star.

"MIXED FACES"—Class D

(Adapted from story of same name)

Story:—Unhappy Experience of Judge When Double Plays Practical Joke**VALUE**

Photography—Good—David Abels.
 TYPE OF PICTURE—Sensational.

Moral Standard—Average.
 Story—Good—Comedy-drama—Family.
 Star—Good—William Russell.
 Author—Good—Roy Norton.
 Direction—Good—Rowland V. Lee.
 Adaptation—Good—Paul Schofield.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Fox

CAST

Judge J. Woodworth Grainger }..Wm. Russell
 Jimmy Gallop }
 Miss Sayre.....Rene Adoree
 Murray McGuire.....DeWitt Jennings
 Mrs. Sayre.....Elizabeth Garrison
 Mr. Sayre.....Charles French
 Mrs. Molly Crutcher.....Eileen Manning
 William Haskins.....Harvey Clarke

January 1 to 15, 1923.

Footage—4,400 ft.

Distributor—Fox

Our Opinion**MORAL O'THE PICTURE—A Joke Ceases To Be a Joke When It Is Carried Too Far.****Good General Purpose Feature—Story and Action Interesting**

This is a good general purpose feature, of the kind that will satisfy the average audience not looking for big things. The situation in which a travel-

(Continued on next page)

No Advertising Support Accepted!

ing salesman is persuaded to play a practical joke on a judge whose double he is, and which would have ended disastrously to the judge's political campaign had not the salesman been more of a man than a joker, has a good punch, and is put over with an ordinary amount of vim. The picture has been made cheaply, and there are no new kinks to the double exposure work in which the star stands in the same room face to face with himself, but William Russell makes an acceptable hero with a wholesome personality. The romance of Jimmy Gallop, salesman, with the Judge's choice for a wife is nicely developed, and Rene Adoree is charming as the sweetheart. The cast is good throughout.

STORY OF THE PLAY

When Jimmy Gallop, salesman, came to town the enemies of Judge Grainger, who is about to run for mayor, seize on him as a convenient instrument with which to route Grainger's chances to win, because Jimmy is the exact double of the judge. Hurrying him to a meeting where he poses as the judge and makes a speech that causes a near riot. Later, after Jimmy has unintentionally stolen the affections of the judge's sweetheart, he apologizes and makes a public announcement that reinstates the judge in the confidence of the townspeople. But the girl in the case sticks to Jimmy.

PROGRAM COPY—"Mixed Faces"—Featuring William Russell

It was unfortunate for Judge Grainger that Jimmy Gallop, salesman, happened to have been cast in the same mold. For who was to blame if Jimmy was the more successful lover? You'll like William Russell in this amusing and thrilling tale of a double identity.

"JILT"—Class C

(Adapted from story of same name)

Story:—Girl Mistakes Sympathy for Love of Man Blinded in War

VALUE

Photography—Good—William Marshall.
TYPE OF PICTURE—Uninteresting.
Moral Standard—Average.

CAST

Rose Trenton.....Marguerite De La Motte
George Prothero.....Matt Moore
Sandy.....Ralph Graves
Mrs. Trenton.....Eleanor Hancock
Mr. Trenton.....Harry De Vere

Story—Average—Drama—Family.
Cast—Good—All-Star.
Author—Average—R. Ramsey.
Direction—Average—Irving Cummings.
Adaptation—Average—Arthur Statter.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Universal

January 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Poorly Developed Plot Robs Picture of Expected Punch

"The Jilt" is based on a story that is not apt to have a strong appeal at its best, especially as presented in the film in which it is developed in an uninteresting way. It is lacking in human interest detail, and one grows weary of the heroine's rather meaningless trips to and from the home of the blind man, hesitating to tell him that she has mistaken sympathy for love and must therefore break off her engagement with him. And indeed, if it were not for the beauty of Marguerite De La Motte and the fetching personality of Ralph Graves, "The Jilt" might go begging. There is "much ado about nothing" as the picture stands, although much more could have been made of the story handled in a different way.

STORY OF THE PLAY

Rose Trenton discovers that she does not love George Prothero, a man she became engaged to before the war, and who has returned blind, and after much hesitation tells him the truth. She then becomes engaged to Sandy, a dashing ex-soldier; and one day when Sandy and George are driving alone George blackjacks Sandy, having kept secret the fact that he has regained his sight. The story closes with Sandy and Rose happy, and Prothero getting his deserts.

PROGRAM COPY—"The Jilt"—With an All-Star Cast

Rose Trenton had not the heart to jilt a blind man. But having done so she discovered that she had made a lucky escape from a life with a "Dr. Jekyll and Mr. Hyde." You'll be interested in the love story of the pretty heroine, played by beautiful Marguerite De La Motte. Matt Moore and Ralph Graves are included in the cast.

No Advertising Support Accepted!

"ARE THE CHILDREN TO BLAME"—Class D

(Suggested by "Silas Marner")

Story:—Neglected Child Brings Happiness to Life of Miser

VALUE

Photography—Fair—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Fair—Melodrama—Family.
Star—Fair—Em. Gorman
Author—Fair—Paul Price.
Direction—Fair—Paul Price.
Adaptation—Fair—Paul Price.
Technique—Fair.
Spiritual Influence—Fair.

Producer—Chopin Features, Inc.

CAST

Little Rosalind.....Em. Gorman
Robert Brown.....Joseph Marquis
Judge Brown.....George Henry
David Grainger.....Alex Shannon
Caleb Hands.....Gordon Standing
Becky Small.....Tatjana Riah
Alice Hawthorne.....Frances Eldridge
Mrs. Winslow.....Emma Tausey
Albert Winslow.....Robert Tausey

January 1 to 15, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Parentage Is a Serious Responsibility.

Cheap Production Has Points of Interest

Although inspired by the George Eliot novel, "Silas Marner," it must not be expected that the production, "Are the Children to Blame?" is strongly suggestive of that story. The title, which is purely a box office gamble, is not without some connection with the picture, which should serve quite well in cheap localities. The little girl, Em. Gorman, plays the role of Rosalind, a child through whom a ne'er-do-well tries to collect money for her own purposes, with a good deal of promise, but is not well directed on this occasion. The cast is fair and the photography not up to the mark. The story is luridly melodramatic in parts.

STORY OF THE PLAY

George Brown, whose secret wife and her baby have both died, is made to believe by an imposter that the child still lives, and pays money, which is utilized by the woman, while the child is mistreated. The girl, Rosalind, finds a friend in the person of a blacksmith, who is thought to be a miser. In the end it is discovered that Rosalind is truly an orphan and the blacksmith is allowed to keep her.

PROGRAM COPY—"Are the Children to Blame?"—Featuring Em. Gorman

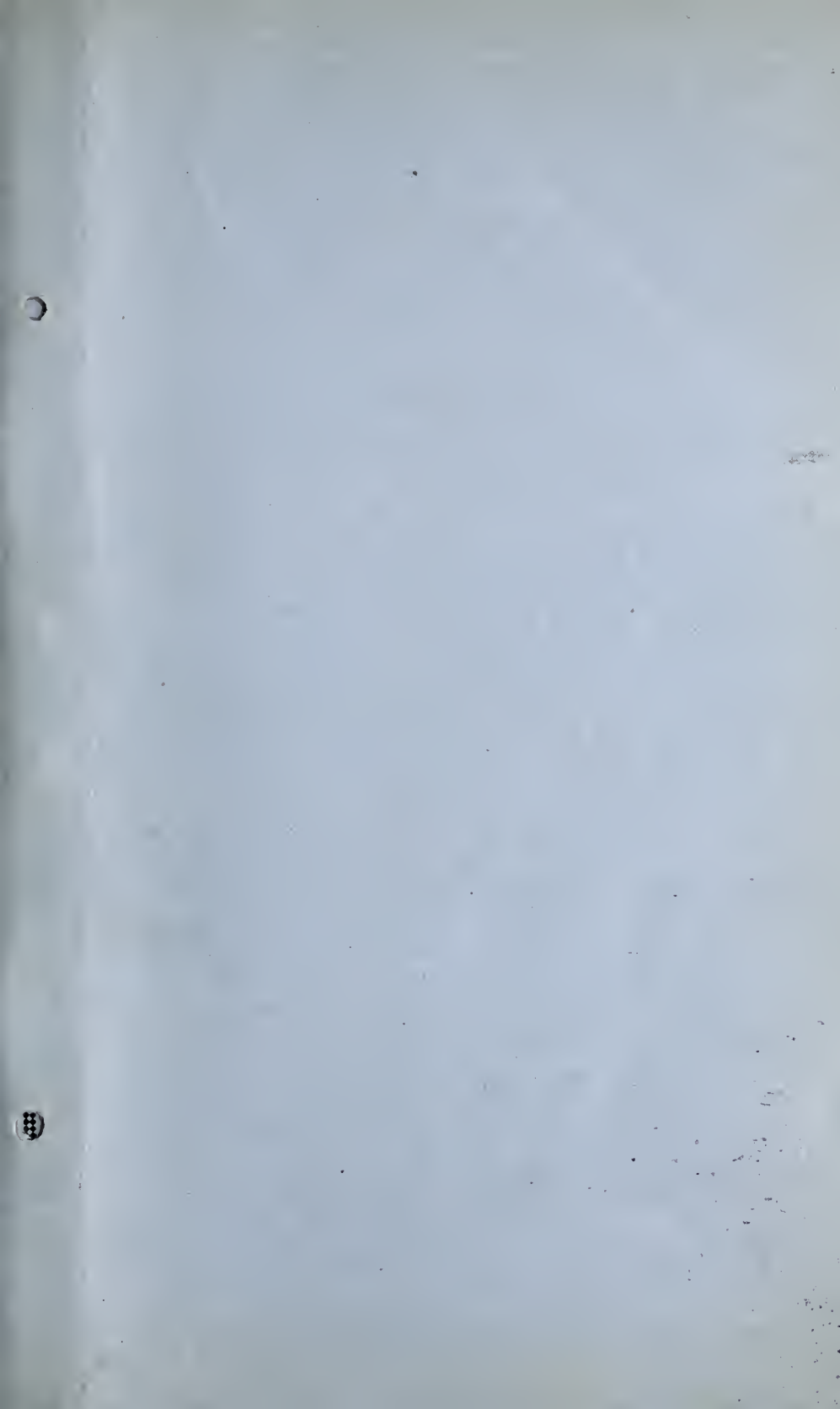
Little Rosalind's happy disposition found her a friend and a home when adversity threatened to darken her youth. Come and see how an old blacksmith found happiness in the love of a child. Em. Gorman is the star.

31 REVIEWS IN THIS ISSUE

This large display of pictures will help you
to begin the New Year well.

READ THEM OVER CAREFULLY!

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 11

FEBRUARY 1 to 15, 1923

No. 13

Independent Reviews!

*(Of All Feature Pictures in the United States
and Many Foreign Specials)*

Pick o'the Plays:

- (A-c)—“BACK HOME AND BROKE”
Famous Players—(Page 188)
- (A-c)—“BEAUTIFUL AND DAMNED”
State Rights—(Page 197)
- (A)—“DR. JACK”
Pathe—(Page 186)
- (A-c)—“EAST IS WEST”
First National—(Page 198)
- (A-c)—“FACE ON THE BARROOM FLOOR”
Fox—(Page 192)
- (A-c)—“FLAME OF LIFE”
Universal—(Page 191)
- (A)—“FLAMING HOUR”
Universal—(Page 199)
- (A)—“FRIENDLY HUSBAND”
Fox—(Page 195)
- (A-c)—“HERO”
Al Lichtman Corp.—(Page 190)
- (A)—“KINGDOM WITHIN”
W. W. Hodkinson—(Page 198)
- (A)—“MY AMERICAN WIFE”
Famous Players—(Page 195)
- (A)—“ONLY A SHOP GIRL”
State Rights—(Page 202)
- (A)—“SCARLET CAR”
Universal—(Page 185)
- (A)—“SECOND FIDDLE”
W. W. Hodkinson—(Page 186)
- (A)—“STRANGER'S BANQUET”
Goldwyn—(Page 187)
- (A-c)—“THIRD ALARM”
F. B. O.—(Page 194)
- (A)—“WOMEN MEN MARRY”
State Rights—(Page 200)



Published by
JAMES T. IGOE COMPANY
Theatrical Printers
117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published Weekly by

JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:

1440 BROADWAY — Room 20

Telephone Bryant 5336

MARGARET I. MacDONALD
Resident Manager

Vol. 11

FEBRUARY 1 to 15, 1923

No. 13

INDEX

Class	Play	Producer	Page
(A-c)	"Back Home and Broke"	Famous Players	188
(A-c)	"Beautiful and Damned"	State Rights	197
(C)	"Danger Point"	Amer. Releas. Corp.	196
(C)	"Dawn of Revenge"	State Rights	204
(B)	"Desert Bridegroom"	Arrow	201
(A)	"Dr. Jack"	Pathe	186
(A-c)	"East Is West"	First National	198
(A-c)	"Face on the Barroom Floor"	Fox	192
(A-c)	"Flame of Life"	Universal	191
(A)	"Flaming Hour"	Universal	199
(A)	"Friendly Husband"	Fox	195
(A-c)	"Hero"	Al Lichtman Corp.	190
(B)	"Kindled Courage"	Universal	189
(A)	"Kingdom Within"	W. W. Hodkinson	198
(A)	"My American Wife"	Famous Players	195
(B)	"Ninety and Nine"	Vitagraph	190
(A)	"Only A Shop Girl"	State Rights	202
(A)	"Scarlet Car"	Universal	185
(A)	"Second Fiddle"	W. W. Hodkinson	186
(B)	"Solomon in Society"	Amer. Releas. Corp.	193
(A)	"Stranger's Banquet"	Goldwyn	187
(B)	"Streets of New York"	State Rights	201
(A-c)	"Third Alarm"	F. B. O.	194
(B)	"White Hell"	State Rights	203
(A)	"Women Men Marry"	State Rights	200

No Advertising Support Accepted!

Our Classifications Are as Follows:

Class AA—Masterful.
Class A-b—Superior.
Class A-c—Excellent.
Class A—Very good.

Class B—Good.
Class C—Average.
Class D—Fair.
Class E—Poor.

Every picture reviewed in SCREEN OPINIONS is analyzed according to its established values before arriving at a conclusion. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"SCARLET CAR"—Class A

(Adapted from story of same name)

Story:—Successful Effort to Discover Crookedness of Mayor-Elect

VALUE

Photography—Very good—Virgil Miller.
TYPE OF PICTURE—Sensational.
Moral Standard—Good.

Story—Very good—Comedy-melodrama.
Star—Good—Herbert Rawlinson.
Author—Very good—Richard Harding Davis.
Direction—Very good—Stuart Paton.
Adaptation—Very good—George R. Chester.
Technique—Good.
Spiritual Influence—Average.
Producer—Universal

CAST

Billy Winthrop.....Herbert Rawlinson
Beatrice Forbes.....Claire Adams
Ernest Peabody.....Edward Cecil
Violet Gaylor.....Norris Johnson
Jim Winthrop.....Tom McGuire
Jerry Gaylor.....Marc Robbins
Mitt Deagon.....Tom O'Brien

February 1 to 15, 1923.

Footage—4,417 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Coward Is Bound to Show His Yellow Streak.

Interesting Plot Presented in Vigorous Style

You will find "The Scarlet Car" a satisfactory feature, partly because the story on which it is based is interesting, and largely because the adaptation of the story is sympathetic. The human interest element of the tale has been worked to the full, and serious situations are often given a comedy turn that redoubles their natural attractiveness. The cast is a well-selected one. Herbert Rawlinson, in the stellar role, represents a vigorous type of American manhood. Claire Adams and Norris Johnson are both charming in their respective roles. Tom O'Brien, as "Mitt" Deagon, a tough with a tender heart for the woman he loves, and a healthy contempt for a crooked deal, gives one of the best performances in the picture, which is in a measure due to the attractive development allowed by the director. The production is peppy and can be used to advantage in neighborhood and transient theatres.

STORY OF THE PLAY

Billy Winthrop is fired and sent home after being arrested for speeding thirty times in thirty days. On his arrival he finds that Beatrice Forbes, a girl he has hoped to make his wife, is engaged to Ernest Peabody, who has not only gained the confidence of Beatrice but the support of her father and the newspaper he publishes, in his campaign for mayor. Billy, already suspicious of Peabody, is convinced that he has a yellow streak when, after knocking a man down with his car, he runs away. Later, intercepting an attack on Peabody by "Mitt" Deagon, whose sweetheart has been betrayed by Peabody, Billy imprisons Deagon at his father's suburban home and eventually gets valuable facts regarding Peabody, which result in his exposure and a readjustment of romances.

PROGRAM COPY—"The Scarlet Car"—Featuring Herbert Rawlinson

Billy Winthrop's frivolous habits didn't prevent him from successfully playing detective on a political crook. You'll enjoy "The Scarlet Car," which tells a peppy story of the discovery of a yellow streak. Herbert Rawlinson is the star.

No Advertising Support Accepted!

"DR. JACK"—Class A

(Especially prepared for screen)

Story:—Young Doctor Wages Happiness War on Gloomy Methods

VALUE

Photography—Very good—W. Lundin.

TYPE OF PICTURE—Humorous.

Moral Standard—Good.

Story—Very good—Farce-comedy—Family.

Star—Very good—Harold Lloyd.

Authors—Very good—Hal Roach and J. Havez

Direction—Very good—Fred Newmeyer.

Adaptation—Very good—Hal Roach, J. Havez.

Technique—Very good.

Spiritual Influence—Good.

Producer—Associated Exhibitors

CAST

Dr. Jackson.....Harold Lloyd

Sick-Little-Well-GirlMildred Davis

Her Father.....John T. Prince

Dr. Ludwig von Saulsborg.....Eric Mayne

LawyerC. Norman Hammond

His Mother.....Anna Townsend

February 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Pathe

Our Opinion

MORAL O'THE PICTURE—Sickness Is Often a Matter of Thought and Environment.

Typical Harold Lloyd Comedy—A Laugh in Every Situation

Whether "Dr. Jack" will be considered by the average movie fan to be as good as "Grandma's Boy" is a question for determination. At any rate it is an A-1 comedy, the plot of which is based on the happiness cure vs. gloom methods. Needless to say, the star gets a lot out of every situation, and the efforts of Dr. Jack to rescue the "sick-little-well-girl" from the clutches of a medical grafter develop one of the funniest of climaxes, in which a quack physician is victimized by the hero, who impersonates a lunatic and stages a chase through the richly furnished mansion, that contains original and amusing business. The wholesomeness of the Harold Lloyd comedies is too well known to require any special recommendation, and in this instance from first to last of the picture, the importance of optimism in combating illness is never lost sight of, and the application of the lesson through farcical methods is none the less effective. The cast is good through, the settings attractive, and the photography and lighting excellent.

STORY OF THE PLAY

Dr. Jackson, a believer in optimism rather than drugs in combating disease, learns of a young girl who is being kept in darkened rooms and fed up on medicines by a quack doctor. Her father's lawyer recommends a consultation and brings his friend, "Dr. Jack," to consult with Dr. Ludwig von Saulsborg, who has been for some time successful in drawing a salary for keeping the girl in bed and away from youthful recreation. "Dr. Jack" is about to be ousted when asylum guards come to the house searching for an escaped lunatic. Realizing that Von Saulsborg is a coward he disguises as a lunatic and finally succeeds in causing the doctor to expose his cowardly nature. The story closes with Dr. Jack betrothed to the "sick-little-well-girl."

PROGRAM COPY—"Dr. Jack"—Featuring Harold Lloyd

Dr. Jack had a fetching way of making people who only thought they were sick forget their ills. You will find in "Dr. Jack" a lot to laugh about and a great deal to think about. Don't miss Harold Lloyd's latest.

"SECOND FIDDLE"—Class A

(Especially prepared for screen)

Story:—Triumph of Youth Placed at Disadvantage

VALUE

Photography—Very good—Fred Waller, Jr.

TYPE OF PICTURE—Interesting—Sensational.

Moral Standard—Good.

Story—Very good—Melodrama—Family.

Star—Very good—Glenn Hunter.

Author—Very good—Frank Tuttle.

Direction—Very good—Frank Tuttle.

Adaptation—Very good—Frank Tuttle.

Technique—Very good.

Spiritual Influence—Good.

Producer—Film Guild, Inc.

CAST

Jim Bradley.....Glenn Hunter

Polly Crawford.....Mary Astor

Herbert Bradley.....Townsend Martin

CraggWilliam Nally

George Bradley.....Leslie Stowe

Mrs. Bradley.....Mary Foy

Cragg's Daughter.....Helenke Adamowska

Dr. Crawford.....Otho Lang

February 1 to 15, 1923.

Footage—5,810 ft.

Distributor—W. W. Hodkinson

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Truth Will Prevail.

Story Interesting—Direction Capable—Artistic Throughout

With Glenn Hunter and Mary Astor heading the cast of "Second Fiddle," a certain wholesomeness and human quality seems assured. And in this particular the spectator is not disappointed, for the story of the warm-hearted youth who was forced to play second fiddle to his well-dressed, college-bred brother, is full to the brim with the things that hold and interest and tug at the heartstrings. The home atmosphere, the home-coming of the college man, and the persistent way in which fate helps him to push his brother into the background, lead to truly dramatic situations. A portion of the story which has to do with the gruesome incident encompassing the murder of a girl by her drunken father, does not obliterate entirely the lighter vein, in which Jim, the boy, has much to do. This incident creates a fine suspense, and dovetails into the story in a way that reveals the heroism of the one brother in comparison with the perfidy of the other. Townsend Martin does well as Herbert, the older brother, and William Nally gives an effective performance as Cragg, the murderer. This is a picture that can be billed as a strong human interest attraction without fear of a comeback. The cast is good throughout, the photography especially effective, and the direction capable. Glenn Hunter and Mary Astor, before mentioned, represent delightful types of youth.

STORY OF THE PLAY

Jim Bradley, a younger son of a blacksmith, discovers on the return of his brother, Herbert, from college, that he is of no account by the side of Herbert. Polly Crawford, who has a genuine affection for Jim, is monopolized by Herbert, although still retaining a secret regard for Jim. When everything is against Jim, a murder occurs in the neighborhood, and the murderer, Cragg, enters the Bradley home, while only Jim, with an empty rifle, is on guard. Herbert, having carelessly emptied the box of cartridges into his pocket on leaving the house. After holding Cragg at bay for some time with the empty gun, Jim falls in a faint from an injury acquired when he had stumbled and struck his head, and Cragg gets away. Later Herbert tries to cover his own carelessness by placing bullets in the rifle to make it appear that Jim lied in stating that his gun was empty. In a skirmish in the Cragg home, Jim handles the villain alone and proves himself a hero. The close of the story shows Herbert's perfidy revealed and Jim and Polly happy.

PROGRAM COPY—"Second Fiddle"—Featuring Glenn Hunter

Jim Bradley's manly qualities were revealed when he rescued the girl he loved from a murderer, and in spite of his brother's double-crossing he mastered the situation and won love. Glenn Hunter and Mary Astor head the cast in this splendid human interest melodrama.

"STRANGER'S BANQUET"—Class A

(Adapted from story of same name)

Story:—Struggle of Shipyard Owner Against Evil Influences

VALUE

Photography—Very good—David Kesson.

TYPE OF PICTURE—Sensational.

Moral Standard—Good.

Story—Very good—Drama—Family.

Star—Very good—All-Star.

Author—Very good—Donn Byrne.

Direction—Very good—Marshall Neilan.

Adaptation—Good—Not credited.

Technique—Good.

Spiritual Influence—Average.

Producer—Marshall Neilan

CAST

Shane Keogh.....	Hobart Bosworth
Derith Keogh.....	Claire Windsor
Angus Campbell.....	Rockcliffe Fellows
Al Norton.....	Ford Sterling
Jean McPherson.....	Eleanor Boardman
Mrs. McPherson.....	Eugenia Besserer
John Trevelyan.....	Thomas Holding
John Keogh.....	Nigel Barrie
Bond	Cyril Chadwick

February 1 to 15, 1923.

Footage—8,153 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—Folly of Destructive Methods.

Interesting Theme With Excellent Box Office Values

If Director Marshall Neilan had held more firmly to the main theme of his story in making "The Stranger's Banquet," a production of more perfect construction would have been the result. But in spite of faults the picture, based on a vital theme, is one of the most entertaining of recent releases. One of the reasons for this is that a large and excellently chosen cast interprets the story, in which are presented a variety of interesting types. The fact that radicalism

(Continued on next page)

No Advertising Support Accepted!

in dealing with labor problems is denounced, and that the development of the story signifies anti-socialistic tendencies, gives the picture a place among social problem productions. The staging of individual scenes is well done, and there is considerable variety and features of interest in the settings, which include views in the ship yards, large numbers of men moving under the influence of an agitator, and interior views of the Keogh residence, as well as frivolous scenes in the cabaret. A mannerism adopted by Rockliffe Fellows for the role of Angus Campbell, which is due for a laugh every time he does it, is a sudden jerking off of a pair of spectacles whenever he is unduly aroused. This is a clever bit of business that has the brand of originality. Claire Windsor gives a forceful performance as Derith Keogh, left by the death of her father in charge of the ship yards, with Angus' help. Nigel Barrie, as the son who inherited the gentle traits of a Quaker mother, has limited opportunities, which he makes the most of. Without singling out any others of an unusually large cast, we will dismiss the subject by saying that the members are splendidly efficient in their respective roles. Thomas Holding gives a notably fine performance as the socialist leader, Trevelyan, bent on destruction.

STORY OF THE PLAY

Derith Keogh, left by her father's death with ship yards as a heritage, becomes a victim of an insane desire on the part of Trevelyan, a man who, having suffered a wrong, has determined to make humanity pay no matter what the cost. With Angus Campbell, an adopted son of her father's, she fights the attempt to promote a strike. Finally Trevelyan succeeds in calling the strike, and has his man stationed at a certain place to bomb the plant, when Derith comes to him with a final appeal. The recollection of a love that once burned in his heart causes him to repent, but just at that moment he is shot. Fired with a determination to prevent the disaster he had planned, he hurries to the scene of the strike, and with his last breath confesses that he was wrong in seeking to avenge a personal wrong through bloodshed. The story closes with the betrothal of Derith and Angus.

PROGRAM COPY—"The Stranger's Banquet"—With an All-Star Cast

A powerful appeal against radicalism and the attempt to right wrong through the destruction of human life will be found in "The Stranger's Banquet," in which a notable cast of well-known players appears, directed by Marshall Neilan. This picture will set you thinking.

"BACK HOME AND BROKE"—Class A-c

(Adapted from story of same name)

Story:—Rich Young Man Discovers Who Friends Are

VALUE

Photography—Excellent—Henry Cronjager.

TYPE OF PICTURE—Humorous—

Triumphant.

Moral Standard—Good.

Story—Excellent—Comedy-drama—Family.

Star—Excellent—Thomas Meighan.

Author—Excellent—George Ade.

Direction—Excellent—Alfred E. Green.

Adaptation—Excellent—George Ade and

Waldemar Young.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Paramount

CAST

Tom Redding.....Thomas Meighan

Mary Thorne.....Lila Lee

Otis Grimley.....Frederick Burton

Eustace Grimley.....Cyril Ring

H. H. Hornby.....Charles Abbe

Olivia Hornby.....Florence Dixon

Aggie Twaddle.....Gertrude Quinlan

John Thorne.....Richard Carlyle

Mrs. Redding.....Maude Turner Gordon

Billy Andrews.....Laurence Wheat

Horace Beemer.....Ned Burton

February 1 to 15, 1923.

Footage—7,814 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Two Sides to Every Problem.

Biggest Comedy-Drama Hit in Some Time

If you happen to raise your price for "Back Home and Broke" you can feel satisfied that your patrons are going to get their money's worth of clean, humorous entertainment. It hasn't any sensational features such as are usually expected in a special, but it contains barrels of fun and splendid suspense. In short, it is a meritorious production in every sense of the word, professional in construction, and efficiently edited and subtitled; and although its length is between seven and eight reels, it leaves you wishing for more. It is some time since Thomas Meighan has played a role to which he is so well suited as that of Tom Redding, who, despised in his home town because of his father's failure and his own non-success, comes back from the oil fields still looking like pov-

(Continued on next page)

No Advertising Support Accepted!

erty, but worth millions, and buys up the town. Lila Lee, playing opposite him, is charming, and gives an intelligent portrayal of Mary Thorne. Richard Carlyle, as John Thorne, inventor, is an excellently chosen type, and Gertrude Quinlan, as Aggie Twaddle, is a delightful comedienne and gets a laugh every time she appears. Florence Dixon also gives a fine performance as Olivia Hornby, who "backed the wrong horse." The cast is excellent throughout, and Director Alfred E. Green is deserving of the highest praise for his effective handling of the story. James Marlowe is another of the cast who is worthy of special mention.

STORY OF THE PLAY

Tom Redding, after seeing his father's dreams and business a failure, goes west to prospect for oil. When his mother is about to be evicted and his hopes are all but gone, he strikes oil and comes home worth millions. To learn who are and who are not his friends he keeps his wealth a secret, and through an agent posing as representative of Du Pont Keene, he buys up the town. And when he has the whole combination where he wants it he enters a private car awaiting him at the railroad junction and steps out at the station of his home town to receive the elaborate welcome prepared for Millionaire Keene. Later Tom entertains the townspeople at dinner and benevolently allows the management of the industries he has bought to remain in the hands of those who have treated him shamefully. Those who have proved themselves in adversity receive the reward of true friendship. Mary Thorne, a girl who always believed in him, becomes his wife.

PROGRAM COPY—"Back Home and Broke"—Featuring Thomas Meighan

Picture the satisfaction of Tom Redding returning to his home town to punish his former persecutors with a million dollar success and you have but a slight idea of the fun you are going to have looking at Thomas Meighan's latest, "Back Home and Broke."

"KINDLED COURAGE"—Class B

(Adapted from story of same name)

Story:—Youth Makes Friends Retract Taunts

VALUE

Photography—Good—Virgil Miller.
TYPE OF PICTURE—Amusing.
Moral Standard—Average.

Story—Good—Comedy-melodrama—Family.
Star—Good—Edward (Hoot) Gibson.
Author—Good—Leet Renick Brown.
Direction—Good—William Worthington.
Adaptation—Good—Raymond L. Schrock.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Andy Walker.....Edward (Hoot) Gibson
Betty Paxton.....Beatrice Burnham
Hugh Paxton.....Harold Goodwin
Sid Garrett.....Harry Tenbrook
Sheriff Naylor.....James Gordon Russell
Town Marshal.....J. Russell Powell
Overland Pete.....Albert Hart

February 1 to 15, 1923.

Footage—4,418 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Heroism Is Often a Product of Circumstance.

Picture Has Good Entertainment Qualities—Comedy and Melodrama

The plight of timid Andy Walker in "Kindled Courage," when he finds himself in a freight car with a couple of dead bandits as companions is in itself amusing, and becomes more so when, on the arrival of the sheriff and a posse he is hailed as a hero. Hoot Gibson is well suited to the role, and Director Worthington gets a good deal of fun out of the situation in which Andy, made a deputy to the sheriff, is sent out with a strange young lady in search of her brother and incidentally to round up a bandit gang. The types of the story are well portrayed, the haunted house which the bandits occupy affords some amusing scenes, and altogether the picture is good for the average program. It is, however, just ordinary "movie stuff." Beatrice Burnham does well in the feminine lead.

STORY OF THE PLAY

Andy Walker, taunted with being a coward, decides to go west to get a new start and avoid unpleasant criticism. In a freight car, by which he makes the journey, two bandits are killed by the brakeman, and Andy is mistaken for the hero of the situation, and is made deputy sheriff at the next town. Later he is ushered into another situation, in which to prove his heroism to the girl he loves he has to stage a real fight. This time he brings in the men he went after and restores to the girl a long-lost brother she has been looking for. The story closes with Andy's courage leading him to the license bureau.

PROGRAM COPY—"Kindled Courage"—Featuring Edward (Hoot) Gibson

Andy Walker believed he was a coward until fate took him by the heels and threw him into the fray. Edward (Hoot) Gibson is the star of the amusing comedy-melodrama, "Kindled Courage."

No Advertising Support Accepted!

"NINETY AND NINE"—Class B

(Adapted from story of same name)

Story:—Falsely Accused Man Regenerated by Efforts of Girl**VALUE**

Photography—Good—Steve Smith, Jr.
TYPE OF PICTURE—Sensational.
 Moral Standard—Good.

Story—Good—Melodrama—Family.
 Cast—Good—All-Star, featuring Warner
 Baxter and Colleen Moore.
 Author—Good—Ramsay Morris.
 Direction—Average—David Smith.
 Adaptation—Average—C. Graham Baker.
 Technique—Average.
 Spiritual Influence—Good.
 Producer—Vitagraph

CAST

Tom Silverton.....Warner Baxter
 Ruth Blake.....Colleen Moore
 Mark Leveridge.....Lloyd Whitlock
 Kate Van Dyck.....Gertrude Astor
 Abner Blake.....Robert Dudley
 Rachael.....Mary Young
 Hud Bryson.....Arthur Jasmine
 Reddy.....Ernest Butterworth, Jr.
 Mrs. Bedelia Dougherty.....Aggie Herring
 Mrs. Aramantha Markham.....Dorothy Wolbert

February 1 to 15, 1923.

Footage—6,800 ft.

Distributor—Vitagraph

Our Opinion**MORAL O'THE PICTURE**—Value of Kindness and Faith in Regeneration.**Forest Fire Thrilling Feature of Ordinary Production**

"The Ninety and Nine" is what would be termed a good audience picture, and by the time the plot has reached the home run it is easy to imagine that you are looking at the final reel of a thrilling serial. The thrill is extracted from the rescue of the heroine and a couple of hundred people from death in a forest fire when the hero, who has been hiding from justice and incidentally drowning his troubles in drink, risks identification by running an engine through the burning timber lands to the succor of the villagers. The development of the bulk of the picture is sentimental, but at the same time points the lesson of charity toward the erring. The majority of people will be in sympathy with the lovers, but the plot throughout contains fictitious situations which are not rectified in the adaptation. Warner Baxter and Colleen Moore do excellently and are supported by a good cast.

STORY OF THE PLAY

Philip Bradbury, engaged to a wealthy society girl, returns from South America on the evening when she is giving a large party. Entering an upper room as the girl's brother shoots and kills another man, he covers the brother's tracks and, shouldering the blame, hurries away, eluding the police. Later he turns up in a western village and is regenerated through the efforts of Ruth Blake, the "nicest girl in the village." His former rival appears on the scene and attempts to complete his ruin by getting the secret service on the job. But after he has proved his identification by his ability to run an engine and his heroism by rescuing a couple of hundred people, including Ruth, from death in a forest fire, he learns that the real murderer has confessed on his death bed. The story ends happily.

PROGRAM COPY—"The Ninety and Nine"—With an All-Star Cast, featuring Warner Baxter and Colleen Moore

Pretty Ruth Blake just wouldn't let the intoxicated, but handsome stranger go to the bad no matter how hard he tried. Come and see how she hauled him into a stampeding herd and proved the correctness of a woman's intuition. Colleen Moore and Warner Baxter are featured members of the staff.

"HERO"—Class A-c

(Adapted from play of same name)

Story:—Wounded Soldier Becomes Real Hero**VALUE**

Photography—Excellent—Karl Struss.
TYPE OF PICTURE—Unusual—Fascinating.
 Moral Standard—Average.

Story—Excellent—Drama—Family.
 Cast—Excellent, Featuring Gaston Glass.
 Author—Excellent—Gilbert Emery.
 Direction—Excellent—Gasnier.
 Adaptation—Excellent—Eve Unsell.
 Technique—Excellent.
 Spiritual Influence—Good.
 Producer—Preferred Pictures

CAST

Oswald Lane.....Gaston Glass
 Hester Lane.....Barbara La Marr
 Andrew Lane.....John Sainpolis
 Sarah Lane.....Martha Mattox
 Andy Lane.....Frankie Lee
 Bill Waters.....David Butler
 Martha.....Doris Pawn
 Hilda Pierce.....Ethel Shannon

February 1 to 15, 1923.

Footage—6,800 ft.

Distributor—Al Lichtman Corp.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—True Heroism Shown in Acts of Volition.

Splendid Audience Appeal—Well Made—Fine Character Development

"The Hero" has every evidence of being slated for success, character development and highly dramatic situations having the lion's share in the picture's appeal. The "hero" of this story is quite different from what the name usually signifies; and, by-the-way, the character is illuminative of what heroism really means in many instances where men become heroes merely by force of circumstance, oftentimes doing the thing that they would not have done if they had had time to think about it. The awakening of the truly heroic spirit in a man, who, although he had been acclaimed a hero, had never been conscious of any desire to be a hero for bravery's sake, is thrilling. The title role, played in a superlative manner by Gaston Glass, may be an unusual type, but is one which most surely exists. Among the many dramatic moments of the picture, one which stands out with startling force is where the two women in the case descend the stairs in the dead of night, each with a different motive, while the hero, the chief objective in the heart of each woman, is caught by the first comer in the act of theft. The building up of this situation and the well-constructed sequence of resultant incidents, reflects credit on all concerned, and is one of those things that make the picture unusual. Barbara La Marr gives an intelligent performance, and John Sainpolis portrays excellently a rough diamond whose heart is generous to the extent of sharing a last crust with a friend. Martha Mattox, whose heart clings ecstatically to the "hero" son, is splendid in the part, and Doris Pawn does well in the rather difficult role of Martha, a Belgian refugee who loves the hero. Ethel Shannon has a small part, which she makes the most of, and David Butler, who also plays a minor role, does so well as to cause regret that the story has not supplied him with more opportunity. The exterior locations and photography are notably good.

STORY OF THE PLAY

Oswald Lane's return from war, wounded and acclaimed a hero by the people of his home town, reveals a selfishly irresponsible character known to none but some of the members of his immediate household. To escape the consequences of his flirtation with his brother's wife and also with Martha, a Belgian refugee, he steals trust funds from his brother, but is caught in the act by Hester, his brother's wife. Escaping from the efforts of both women to hold him in the house until the money is returned, he is hurrying over the hills when he sees the schoolhouse afire, where his little nephew, to whom he is devoted, attends. He suddenly becomes imbued with the true spirit of bravery, and hurrying to the spot, fights his way through the flames to the rescue of his nephew and one other child. The result is that Hester, recovering from her foolish fascination for her brother-in-law, turns again to her husband, while Martha and Oswald marry.

PROGRAM COPY—"The Hero"—Featuring Gaston Glass

Acclaimed as a war hero, Oswald Lane, who had really never felt the real thrill of heroism, found himself when fire threatened the life of a beloved child. A picture you can't afford to miss because it is different. Gaston Glass, Barbara La Marr, David Butler and other notable players appear in the cast.

"FLAME OF LIFE"—Class A-c

(Adapted from story of same name)

Story:—Girl Combats Atrocities of Brutal Father

VALUE

Photography—Excellent—Virgil Miller.
TYPE OF PICTURE—Sensational—
Depressing.
Moral Standard—Good.

Story—Excellent—Melodrama—Family.
Star—Excellent—Priscilla Dean.
Author—Excellent—Frances Hodgson Burnett.
Direction—Excellent—Hobart Henley.
Adaptation—Excellent—Elliott Clawson.
Technique—Excellent.
Spiritual Influence—Good.

Producer—Universal

CAST

Joan Lowrie.....	Priscilla Dean
Fergus Derrick.....	Robert Ellis
Amice Barholm.....	Kathryn McGuire
Dan Lowrie.....	Wallace Beery
Spring.....	Fred Kohler
Liz.....	Beatrice Burnham
Rev. Mr. Barholm.....	Emmett King
Jud.....	Frankie Lee
Mag.....	Grace Degarro
Baroness.....	Dorothy Hagan

February 1 to 15, 1923.

Footage—5,780 ft.

Distributor—Universal

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Love Protects Where Hate Destroys.

Mine Explosion Thrilling Spectacle of Human Interest Feature

It seems that when "Tol'able David" was made it set the fashion for brutal character roles, and if the writer's feelings were consulted in the matter we should say "enough!" But the public is still satisfied to have its heartstrings harrowed, and even if "The Flame of Life" were a less excellent production, it would be sure of marked success. The production is well made and interesting in plot. The star, Priscilla Dean, plays in her usual magnetic manner a heroic role to which her personality is particularly well suited; but it is not the star alone who makes "The Flame of Life" what it is. The names in the cast stand for something, and not the least among them is that of Wallace Beery, who gives an inimitable performance as Dan Lowrie, a miserable brute who, after being discharged from the mines for smoking while on duty, spent his time in drunkenness and cruelty at home, and in plotting revenge on the over-man. The scenes in the mine when Lowrie causes an explosion which is followed by a rush of waters, are truly spectacular and worthy of special advertising. The moral tone of the picture is good. It can safely be used as a special in neighborhood houses, and is quite good enough and big enough for any theatre, large or small. The photography is excellent and the atmosphere convincing. Robert Ellis does well as the kindly young over-man, and Kathryn McGuire presents a charming picture as Amice, the Rector's daughter. She also plays intelligently.

STORY OF THE PLAY

Joan Lowrie, daughter of a brutal miner, strives to prevent her father from committing atrocities which he contemplates, and herself suffers from his cruelties. After preventing several attempts on the life of Fergus Derrick, the over-man at the mine, she enters the mine following an explosion caused by Lowrie, and is instrumental in rescuing Derrick from drowning. Lowrie is killed in the mine, and the close of the story shows Derrick and Joan betrothed.

PROGRAM COPY—"The Flame of Life"—Featuring Priscilla Dean

Priscilla Dean, in her latest role, outdoes her heroism in "Under Two Flags." Here is a thrilling human interest production that you should see. Men struggling for life in a flooded mine, or engulfed in flames following an explosion, is a spectacle you will not forget.

"FACE ON THE BARROOM FLOOR"—Class A-c

(Adapted from story of same name)

Story:—Artist's Downfall and Regeneration Through Woman

VALUE

Photography—Excellent—George Schneiderman
TYPE OF PICTURE—Fascinating—

Sentimental.

Moral Standard—Average.

Story—Excellent—Melodrama—Family.

Cast—Excellent—All-Star, featuring Henry B. Walthall.

Author—Excellent—G. Marion Burton.

Direction—Excellent—Jack Ford.

Adaptation—Excellent—Eugene B. Lewis.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Fox

CAST

Robert Stevens.....	Henry B. Walthall
Mrs. Marion Trevor.....	Ruth Clifford
Richard Von Vleck.....	Walter Emerson
Thomas Waring.....	Frederick Sullivan
Lottie	Alma Bennett
Ex-Governor Winston.....	Norval MacGregor
Henry Drew.....	Michael Dark
Fisherman	Gus Saville

February 1 to 15, 1923.

Footage—5,785 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—Good Influences Have an Awakening Power.

Excellent for Use as Special—Walthall Superior—Human Interest Strong

Not since he appeared in "The Birth of a Nation" has Henry B. Walthall appeared to such good advantage as in the William Fox production, "The Face on the Barroom Floor." The role of Robert Stevens, artist, who has allowed destiny to conquer him, becomes in the hands of this talented actor a marvelous character creation. From first to last of the picture he holds you in a grip of iron—you can't get away from the tragedy of misspent manhood, from the pallid gaze of fate's puppet dragged to the bottom by drink. The picture is very

(Continued on next page)

No Advertising Support Accepted!

well directed, and marvelously well photographed. Alma Bennett, as the daughter of a fisherman, presents an especially beautiful picture bathing in the surf. The scenes leading up to the suicide of the girl, who leaps from the rocks into the water because her lover is leaving her to bear her sorrow alone, are effectively photographed. Ruth Clifford, as Marion Trevor, the woman loved by the artist, who married against her will to please her father, is especially appealing. The cast is excellent throughout, the picture is carefully edited, and is a safe bet for use as a special of several days' run. The majority of the scenes are supposed to be taken on the coast of Maine, and fine effect is obtained at the lighthouse, which is photographed from the sea, and also from within during a terrific storm. Scenes on a boat about to be dashed to pieces on the rocks are thrilling. This is the kind of a picture that draws tears.

STORY OF THE PLAY

Robert Stevens, a noted artist, is blamed for the suicide of a fisherman's daughter, who has been posing for him. In reality, the man in the case is the brother of Marion Von Vleck, the girl he loves, who hurries away from the scene of the suicide without explanation. Later Stevens becomes a drunkard, and one day in a certain barroom tells the story of his life to his companions, and paints the face of the woman he loved on the floor. Just at that moment Marion, whose husband has died in the meantime, enters to ask his forgiveness, having learned the truth from her guilty brother. The close of the story shows Stevens regenerated and happy with Marion as his wife. A portion of the story deals with his experience in prison for a theft he did not commit.

PROGRAM COPY—"The Face on the Barroom Floor"—Featuring Henry B. Walthall

Crossed in love, misunderstood and branded with ignominy, imprisoned, dragged down by drink, Robert Stevens, artist, finally conquered destiny and became resurrected through the love of a woman. Here is a picture that you will not want to miss, featuring the inimitable Henry B. Walthall.

"SOLOMON IN SOCIETY"—Class B

(Especially prepared for screen)

Story:—Experience of Costume Designer With Ambitious Wife

VALUE

Photography—Very good—Edward Paul.
TYPE OF PICTURE—Ordinary—Amusing.
Moral Standard—Good.

Story—Good—Comedy-drama—Family.
Stars—Good—William Strauss and Brenda Moore.

Author—Good—Val Cleveland.
Direction—Average—Lawrence C. Windom.
Adaptation—Fair—Val Cleveland.
Technique—Fair.
Spiritual Influence—Average.

CAST

I. Solomon.....William H. Strauss
Rosie Solomon.....Brenda Moore
Mary Bell.....Nancy Deaver
Frank Wilson.....Charles Delaney
Orlando Kolin.....Fred Jones
Mrs. Levy.....Lillian Herlein

February 1 to 15, 1923.

Producer—Cardinal Pictures Corp. Footage—5,400 ft. Distributor—American Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—Ambitions Often Obliterate the Worth While Things.

Interesting Story—Ordinary Adaptation—Peppy Climax

"Solomon in Society," as would be supposed, is a story of Jewish people. It is well suited to Jewish sections, and theatres in the cheaper localities. It is, however, not a well constructed picture, and while it is ordinarily interesting, it impresses the writer as being slightly fictitious regarding action and situations. This appears to be due to a poor adaptation of the story rather than to the direction, and the effort to construct amusing subtitles is too obvious. We should say that the editing is at fault, and that a really good story has been spoiled by the manner in which it has been presented on the screen. The cast is quite capable, the best work being done by William Strauss and Nancy Deaver. Brenda Moore has possibilities which do not seem to have been exploited. This is particularly true of her work in the earlier portion of the picture, where an excellent chance for comedy in the home atmosphere occurs. The picture could be improved by cutting.

STORY OF THE PLAY

I. Solomon, a costume designer of New York's East Side, struggles with poverty until one day he loans a suit to Mary Bell, a little friend who has lost her job, and her nifty appearance gains her a position with a moving picture company. Then comes Solomon's rise in

(Continued on next page)

No Advertising Support Accepted!

society when he buys a home on Fifth Avenue, and his wife, Rosie, loses her head and her heart and sues for a divorce so that she can marry a ne'er-do-well pianist. To be worthy of being shuffled off Solomon has to prove that he is a bad man, and with the help of Mary and the lawyers he poses with a number of women. But when the photographs are produced in court Rosie suddenly discovers that she still loves Solomon and so the case is dismissed. The climax of the story shows Mary stealing Rosie's letters from the lover's safe so that he cannot collect on them.

**PROGRAM COPY—"Solomon in Society"—Featuring
William Strauss and Brenda Moore**

In spite of his wife's efforts to reform him, good-hearted I. Solomon just couldn't change from East Side to Fifth Avenue manners. You'll find plenty to amuse you in a costume designer's experience of high life.

"THIRD ALARM"—Class A-c

(Especially prepared for screen)

Story:—Driver and Fire Horse Supplanted by Motor Truck

VALUE

Photography—Excellent—Henry Sharp.
TYPE OF PICTURE—Sentimental—
Sensational.
Moral Standard—Good.

Story—Excellent—Melodrama—Family.
Star—Excellent—Ralph Lewis.
Author—Excellent—Emilie Johnson.
Direction—Excellent—Emory Johnson.
Adaptation—Excellent—Not credited.
Technique—Excellent.
Spiritual Influence—Good.
Producer—P. A. Powers

CAST

Dan McDowell.....Ralph Lewis
Johnny McDowell.....Johnny Walker
June Rutherford.....Ella Hall
Mrs. McDowell.....Virginia True Boardman
Dr. Rutherford.....Richard Morris
Jimmie.....Frankie Lee
"Baby".....Josephine Adair
"Bullett".....Himself

February 1 to 15, 1923.

Footage—6,700 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Value of Service Beyond the Call of Duty.

Moral and Sensational Appeal—Fine Human Interest Vein

Pictures with a mission are scarce enough, and those that combine a strong entertainment value with that "something to think about" element and a much appreciated view of the wholesome side of life, deserve a place among the best. "The Third Alarm" is a picture of this type—a clean, spectacular, human interest melodrama. And what subject could be more appealing than the story of a fireman forced to see his beloved horses supplanted by the soulless motor equipment required by modern efficiency methods? Or who could portray more faithfully than Ralph Lewis the emotions that tear the heart of the man of years facing the double tragedy of parting with dumb pals and losing his job? And Johnny Walker, as the manly son of the old driver who kisses a college career goodbye rather than see his father shovel dirt in the streets, presents a type worthy of emulation. Ella Hall, too, is delightful as the picture's sweetheart. Her work is refreshingly natural. Virginia True Boardman strikes a record as the fireman's wife. The children, Frankie Lee and Josephine Adair, acquit themselves splendidly, and Richard Morris, playing a minor part, also does well. And after the bits of comedy and an abundance of pathos have their way, a marvelous spectacle is presented as the picture's climax that can be used as a strong advertising medium. This is a fire scene in natural colors, fearfully realistic and hugely melodramatic. "The Third Alarm" should serve excellently as a special attraction, and offers a variety of exploitation angles. Startling views of methods employed in fire-fighting are included in the picture.

STORY OF THE PLAY

Dan McDowell, driver of Fire Engine No. 7, is filled with sorrow when the much-heralded innovation of motor trucks replaces his beloved horses. Unable to master the mechanism of the motor, he is discharged and placed on a pension, which is not large enough to admit of his son, Johnny, finishing his college education. One day Johnny finds his father, who has started to work at shoveling dirt on the streets, being beaten by a ruffian who has purchased the old fire horse, "Bullett," and after a fight, in which he is victor, he throws down his books and applies for a position on the force. At a fire, in which the life of Johnny's sweetheart is in danger, the old pals, Dan and Bullett ride through a burning arch to the rescue. The story closes with Dan being presented with a farm, where the horses he loves will have nothing to do but eat grass, and Johnny and the girl he loves preparing for matrimony.

PROGRAM COPY—"The Third Alarm"—Featuring Ralph Lewis

Dan McDowell, of Engine No. 7, just couldn't make friends with a soulless motor truck after he had felt the thrill of a dumb animal's affection. You can't afford to miss Ralph Lewis in the best role he ever played, and a cast of people, dogs and horses that can't be beaten. "The Third Alarm" has a fire scene you'll never forget.

No Advertising Support Accepted!

"MY AMERICAN WIFE"—Class A

(Adapted from story of same name)

Story:—Romance of Kentucky Girl in Spanish-America**VALUE**

Photography—Very good—Alfred Gilk.
TYPE OF PICTURE—Lavish—Interesting.
 Moral Standard—Average.

Story—Very good—Drama—Adults.
 Star—Very good—Gloria Swanson.
 Author—Very good—Hector Turnbull.
 Direction—Very good—San Wood.
 Adaptation—Very good—Monte Katterjohn.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—Paramount

CAST

Natalie Chester.....Gloria Swanson
 Manuel La Tassa.....Antonio Moreno
 Don Fernando De Contas....Josef Swickard
 Carlos De Grossa.....Eric Mayne
 Pedro De Grossa.....Geno Corrado
 Donna Isabelle La Tassa...Edythe Chapman
 Hortensia De Vareia.....Eileen Pringle
 GomezWalter Long
 Horace Beresford.....F. R. Butler

February 1 to 15, 1923.

Footage—6,061 ft.

Distributor—Famous Players

Our Opinion**MORAL O' THE PICTURE**—None.**Production With Spanish Atmosphere Has Box Office Specialties**

Staged with elegance and dramatic insight, "My American Wife" provides good entertainment. Its settings, the alluring atmosphere of Spanish-America, the dueling which recalls the romance and gallantry of the middle ages, beautifully gowned women and conservative customs of Spanish family life, are all important factors in the picture's makeup. Antonio Moreno is especially attractive, and indeed picturesque in the role of Manuel La Tassa. He expresses intelligently both the fire and the romantic tenderness that are a part of the Latin nature. Gloria Swanson, as the daughter of a rich Kentucky horse breeder, is well dressed, and does what is required of her; but the role of Natalie Chester is not the type to which she is physically best suited. One of the big scenes of the picture is an elaborately staged reception, at which one of the heroine's horses, decorated with floral embellishment, is led into the reception hall. Another is the scene of the duel between Manuel La Tassa and Pedro De Grossa, where Gomez, a peon, is hired to shoot from ambush to cover De Grossa's incapability. The larger theatres and neighborhood houses will find this an excellent program feature. Bill it as an elaborately staged attraction.

STORY OF THE PLAY

Natalie Chester, daughter of a rich Kentucky race track man, on a trip to Spanish-America, is courted by Manuel La Tassa in spite of objections from his family. In defense of Natalie's good name Manuel fights a duel with Pedro De Grossa, and is shot from ambush by a hired peon, and wounded. Natalie, learning too late that the duel is to take place, hurries to the spot and accompanies Manuel to his country place, where she remains to care for him until his recovery. Later his parents arrive with the girl his mother has chosen for his wife, and Natalie, insulted by them, goes away. Later, after aiding in the arrest of the man who shot Manuel, her worthiness overcomes the pride of the La Tassas, who consent to the union of their son with the daughter of a race track king.

PROGRAM COPY—"My American Wife"—Featuring Gloria Swanson

Don't miss this lavishly staged story of the daughter of a king of the race tracks. Gloria Swanson plays the peppy heroine who overcomes Spanish-American conservatism and wins a handsome husband.

"FRIENDLY HUSBAND"—Class A

(Especially prepared for screen)

Story:—Forced to Work Through Vacation for Wife's Relatives**VALUE**

Photography—Very good—Jay Turner.
TYPE OF PICTURE—Humorous.
 Moral Standard—Average.

CAST

Friend Husband.....Lupino Lane
 Tootsie, Friend Wife.....Alberta Vaughn
 Mother-in-lawEva Thatcher

Story—Very good—Acrobatic-comedy.
 Star—Very good—Lupino Lane.
 Author—Very good—Not credited.
 Direction—Very good—Jack Blystone.
 Adaptation—Very good—Not credited.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—Fox

February 1 to 15, 1923.

Footage—4,527 ft.

Distributor—Fox

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Graceful Acrobatic Star Pulls One Laugh After Another

Lupino Lane's first five-reel comedy is a success. We predict that it will prove a riot in the majority of theatres, and that the public will be waiting for more of the same kind with the same star. Mr. Lane is exceedingly graceful in his work, and the plot in which a man with a camping outfit for two is forced to spend his vacation working for a cranky mother-in-law and a host of his wife's relatives, is splendidly adapted to the particular requirements of his talent. One of the funniest things in the picture is his hunting trip, from which he returns on the run, believing he is pursued by a bear, which turns out to be a harmless rabbit. A skunk episode is also amusing, in which this undesirable creature falls into his baggy trousers. The film is a series of equally funny stunts interjected with acrobatics, and the bandit episode, which includes an amusing innovation in the shape of a game of checkers and a ouija board will bring roars of laughter. Book this one. You can make no mistake. An excellent cast supports the star.

STORY OF THE PLAY

Friend husband, with a raise in salary and two weeks vacation before him, purchases a portable outfit on wheels for camping. As he and his wife are about to start for the country, wife's mother, "a submarine in the matrimonial pool," arrives on the scene with a dozen relatives, and not only monopolizes the entire outfit but makes "friend husband" do all the work, including the cooking. The remainder of the story encompasses episodes in connection with his unhappy experience and final rise to fortune when he captures a bandit gang under inspiration of wife Tootsie's kisses, and wins a five thousand dollar reward.

PROGRAM COPY—"A Friendly Husband"—Featuring Lupino Lane

How would you like to have your vacation spoiled by a crusty mother-in-law and a dozen sponging relations? There is a treat in store for you in Lupino Lane's first five-reel comedy. It's one of the pictures that's different, played by a fine cast and an acrobatic star.

"DANGER POINT"—Class C

(Especially prepared for screen)

Story:—Misunderstanding Righted Through Accident

VALUE

Photography—Average—Ross Fisher.

TYPE OF PICTURE—Ordinary—

Sensational.

Moral Standard—Average.

CAST

Alice Torrance.....Carmel Myers

James Benton.....William P. Carleton

Duncan Phelps.....Vernon Steele

Benjamin.....Joseph J. Dowling

Sam Biggs.....Harry Todd

Elvira Hubbard.....Margaret Joslin

Story—Average—Melodrama—Adults.

Cast—Good—Featuring Carmel Myers and

W. P. Carleton.

Author—Average—Victor Hugo Halperin.

Direction—Good—Lloyd Ingraham.

Adaptation—Good—Not credited.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Not credited

Footage—5,807 ft.

February 1 to 15, 1923.

Distributor—American Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Story Interesting—Beautiful Feminine Lead

"The Danger Point" is interesting because of a well-selected cast rather than the value of the story on which the picture is based. The setting of the story is pleasing, and William P. Carleton has quite an appeal in the role of an oil king who marries a pretty girl from the east and then forgets the feminine craving for attention. Carmel Myers is lovely as the girl and wife, and Vernon Steele does well as the unscrupulous admirer of the woman who meets punishment in a train wreck, which is the beginning of a new life for the couple whose lives he has severed. The principal objection to this picture, beyond the ordinary method of development, is the reminiscent quality of the story.

STORY OF THE PLAY

James Benton, oil king and founder of the town of Benton, is more absorbed in business than in women or society. Alice Torrance, a girl from the east, comes on the scene and, realiz-

(Continued on next page)

No Advertising Support Accepted!

ing that Benton is misunderstood, she takes an interest in him, and finally persuades him that he loves her. After marriage Benton fails to come up to Alice's ideas of the attentive husband, and trouble starts which ends in Alice taking the train for the east. The train is wrecked just as Duncan Phelps, an unscrupulous admirer, enters her compartment to annoy her. A fire at the oil wells occurs at the same time, and while fighting the fire Benton learns of the disaster and is on hand to meet his wife as she steps from the rescue train a wiser woman.

PROGRAM COPY—"The Danger Point"—With an All-Star Cast, featuring Carmel Myers and W. P. Carleton

Alice Torrance lived to rue a hasty decision when she found herself a victim of an unwellcome lover and a train wreck at the same time. Beautiful Carmel Myers is one of the attractions of this interesting picture, the cast of which includes W. P. Carleton, Vernon Steele and Joseph Dowling.

"BEAUTIFUL AND DAMNED"—Class A-c

(Adapted from novel of same name)

Story:—Frivolous Wife Causes Youth to Lose Inheritance

VALUE

Photography—Good—Frank Good and

Ed Dupar.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Excellent—Drama—Adults.

Star—Excellent—Marie Prevost.

Author—Excellent—F. Scott Fitzgerald.

Direction—Excellent—William A. Seiter.

Adaptation—Excellent—Olga Printzlau.

Technique—Excellent.

Spiritual Influence—Average.

Producer—Warner Bros.

CAST

Gloria Marie Prevost

Anthony Kenneth Harlan

Dick Harry Myers

Adam Patch Tully Marshall

Muriel Louise Fazenda

Dot Cleo Ridgeley

Mr. Gilbert Emmett King

Hull Walter Long

Bloekman Clarence Burton

Maury Parker McConnell

February 1 to 15, 1923.

Footage—7,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Extravagance Is Poverty's Best Aid.

Picture With Box Office Values—Pretty Star and Interesting Theme

The widely read novel, "The Beautiful and Damned," has screened well, and proves an excellent vehicle for Marie Prevost, who is surrounded by a cast of notable players, and settings worthy of the star's beauty and talent, and the requirements of the story. The theme presenting a young man, who, waiting for his millionaire grandfather to drop off, marries a beautiful and extravagant girl while waiting, is thoroughly human in its treatment, for both adapter and director seem to have extracted all of the human qualities from the story. Tully Marshall is admirably suited to the role of Adam Patch, whose nearness to death often erroneously reported in the newspapers never failed to please the grandson who idly and extravagantly awaited his grandparent's decease. Kenneth Harlan gives a faithful portrayal of the grandson, and Marie Prevost is exactly the type for the beautiful, but irresponsible wife. The settings of this picture are especially attractive, and some of the scenes have been staged with unusual skill. The wedding scene, for instance, is more beautiful and effective than usual, and the scene at the all-night party at the home of the young couple, although hilarious and even immoral in its earlier aspect, brings a dramatic sequence that is moving in its effect when the grandfather, entering at the height of the party, turns away in sorrow and shortly afterward dies, leaving his grandson but one dollar and his blessing. We question whether the moral effect of the picture would not have been stronger without the happy ending, which appears to be tacked on for the satisfaction of those who insist on this sort of thing. This should serve as a special program feature.

STORY OF THE PLAY

Anthony Patch, while waiting for his grandfather to die, marries a beautiful girl, Gloria Gilbert, who leads him a pace of extravagance and frivolity that results in his grandfather dis-inheriting him. He takes to drink as his bank roll slowly dwindles, but Gloria, trying to redeem her past, struggles to keep a brave front until the settlement of the lawsuit which they wage in an effort to break the grandfather's will. The close of the story shows Anthony and Gloria reinstalled in luxury after the successful outcome of the lawsuit.

PROGRAM COPY—"The Beautiful and the Damned"—with Marie Prevost

Gloria Gilbert's wild fling at life cost her and her husband an inheritance. Come and see to what sorrowful ends extravagance and frivolity can lead its victims. Beautiful Marie Prevost and Kenneth Harlan are the central figures of the picture.

No Advertising Support Accepted!

"EAST IS WEST"—Class A-c

(Adapted from play of same name)

Story:—Romance of White Girl Reared as Chinese**VALUE**

Photography—Excellent—Antonio Gaudio.
TYPE OF PICTURE—Humorous—
 Sensational.
 Moral Standard—Average.

Story—Excellent—Comedy-drama—Family.
 Star—Excellent—Constance Talmadge.
 Authors—Excellent—Samuel Shipman and
 John B. Hymer.
 Direction—Excellent—Sydney Franklin.
 Adaptation—Excellent—Frances Marion.
 Technique—Excellent.
 Spiritual Influence—Neutral.
 Producer—Joseph M. Schenck

CAST

Ming Toy.....Constance Talmadge
 Billy Benson.....Edward Burns
 Lo Sang Kee.....E. A. Warren
 Charley Yong.....Warner Oland
 Hop Toy.....Frank Lanning
 Chang Lee.....Nick de Ruiz
 Jimmy Potter.....Nigel Barrie
 Mr. Benson.....Winter Hall
 Mrs. Benson.....Lillian Lawrence
 Proprietor of Love Boat.....Jim Wang

February 1 to 15, 1923.

Footage—7,737 ft.

Distributor—First National

Our Opinion**MORAL O'THE PICTURE**—None.**Constance Talmadge Outshines Self in Well-Made Picture**

In none of her recent pictures has Constance Talmadge appeared to as good advantage as she does in "East Is West," for not only is the play from which the picture story is taken one of excellent opportunities and interesting plot, but it is exceptionally well directed and artistically mounted. The character of Ming Toy, reared by a Chinaman in the belief that she is an Oriental, is portrayed by Miss Talmadge, vivaciously, emotionally, intelligently. She is irresistible as the beautifully costumed and mischievous Ming Toy. The cast is a carefully selected one, and a well-remembered character of the story is the Charley Yong of Warner Oland. His portrayal of the smiling, crafty, Americanized Chinaman of wealth is a distinct achievement. Edward Burns is a fascinating Billy Benson, and the Jimmy Potter of Nigel Barrie's outlining is also memorable. A fine combination of comedy, romance and melodrama is to be found in this picture, and those who love sensational things will be pleased with the escape from the Love Boat, where the heroine is placed on the marriage market, and her second escape from marriage with Charley Yong. The photography, lighting and general technique are good.

STORY OF THE PLAY

Ming Toy, the eldest of several children in the home of Hop Toy, while secretly cherishing a love for Billy Benson, an American who has been kind to her, is placed on the auction block in the Love Boat, and is about to be purchased by a wealthy Chinaman when Billy enters the situation and saves her. Later she accompanies a kindly Chinaman, Lo Sang Kee, to San Francisco, where she lives happily until Charley Yong, a wealthy restaurant owner, threatens to kill Lo Sang Kee if she refuses to marry him. Benson, who loves Ming Toy, saves her a second time, and before the close of the story Hop Toy confesses that Ming Toy is a white girl. Billy and Ming Toy marry.

PROGRAM COPY—"East Is West"—Featuring Constance Talmadge

What could be more thrilling than the romance and adventures of Ming Toy, whose beauty and charm made her a priceless jewel of the Chinese marriage market. Constance Talmadge will please you a thousand times better than ever before in "East Is West."

"KINGDOM WITHIN"—Class A

(Especially prepared for screen)

Story:—Cripple With Spiritual Insight Regains Use of Arm**VALUE**

Photography—Very good—J. S. Stumar.
TYPE OF PICTURE—Sentimental.
 Moral Standard—Good.

Story—Very good—Melodrama—Family.
 Cast—Very good—All-Star.
 Author—Very good—Kenneth B. Clarke.
 Direction—Very good—Victor Schertzinger.
 Adaptation—Very good—Kenneth B. Clarke.
 Technique—Good.
 Spiritual Influence—Good.
 Producer—Producers' Security Corp.

CAST

Caleb Deming.....Russell Simpson
 AmosGaston Glass
 Emily Preston.....Pauline Stark
 KriegErnest Torrence
 DoddGordon Russell
 ConnieMarion Feducha
 Will Preston.....Hallam Cooley
 Danny West.....G. Walt Covington

February 1 to 15, 1923.

Footage—6,063 ft.

Distributor—W. W. Hodkinson

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Power of Faith (Not Strongly Marked)

Human Interest Production Has Audience Appeal

"The Kingdom Within" is apt to be popular because of the excellent character drawing done through the combined efforts of cast and director, and also because of the rather unusual character of the theme. The opening of the story is tensely dramatic, for Caleb Deming, blacksmith, gains the sympathy of the spectator from the start, when, as he eagerly awaits the birth of a strong and sturdy boy, he is brought face to face with sorrow and death, and the further affliction of realizing that his son is born a cripple. From here on the story has to do with incidents in connection with the life of Amos spent for the greater part in his toy shop, and with Emily Preston, a girl next door who lives under the shadow of her brother's prison sentence. The change wrought in the girl's life through the spirituality of Amos is a pleasing feature of the picture. But the big moment of the story arrives when, in struggling with the brutal Krieg in protection of Emily, his arm cruelly wrenched by Krieg, becomes whole and the weakling boy miraculously becomes a hero. Gaston Glass, Pauline Stark, Russell Simpson and Ernest Torrence are the high lights of an excellent cast. The picture also offers comedy relief.

STORY OF THE PLAY

Caleb Deming is bitterly disappointed when, in place of the sturdy son he has hoped for, a cripple is born to him. With the added hardship of the death of his wife he becomes a changed man, and is scarcely able to bear the presence of his son, who earns a living by making toys. Amos, the son, is imbued with a spirituality which exerts itself, especially on Emily Preston, a neighbor girl who is an outcast of society because of her brother's prison record. Krieg, a lumberman, tries to further implicate Will Preston on his release from prison with the result that Preston is accused of murder. In the events that follow Emily discovers that Krieg and not her brother, was the murderer, with the result that Preston is released and placed on watch for Krieg, who goes to Emily's house with intent to kill her for having squealed on him. Amos, learning of Emily's danger, rushes to the house, and in combat with Krieg is suddenly made whole. Krieg's consternation is such that he flees in terror from the hand of Providence.

PROGRAM COPY—"The Kingdom Within"—With an All-Star Cast

Was it faith that transformed Amos Deming from a cripple to a straight and sturdy man in the twinkling of an eye? Here is a picture that you will not want to miss, which tells you of a "Kingdom Within." Gaston Glass, Pauline Stark, Russell Simpson and Ernest Torrence are members of a fine cast.

"FLAMING HOUR"—Class A

(Especially prepared for screen)

Story:—Fighting Youth, Fired from Job, Plays Hero

VALUE

Photography—Excellent—Bennie Kline.

TYPE OF PICTURE—Interesting—Spectacular.

Moral Standard—Good.

Story—Very good—Melodrama—Family.

Star—Very good—Frank Mayo.

Author—Very good—Lillian Chester.

Direction—Very good—Edward Sedgwick.

Adaptation—Very good—George R. Chester.

Technique—Very good.

Spiritual Influence—Average.

Producer—Universal

CAST

Bruce Henderson.....Frank Mayo
Lucille Danby.....Helen Ferguson
John Danby.....Melbourne McDowell
Richard Mower.....Charles Clary
JonesAlbert McQuarrie
BenTom Kennedy

February 1 to 15, 1923.

Footage—4,508 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Value of Self-Control (Not Strongly Marked).

Spectacular Explosion Attractive Feature of Film—Good Entertainment

Frank Mayo has a particularly strong appeal as the hero of "The Flaming Hour," which presents him as a young man who was too fond of using his fists in making readjustments at the manufacturing plant where he was employed as manager. The story is well directed, and is developed in melodramatic style, including an attempted robbery, the imprisonment in a safe of an employer and his daughter, their rescue by the hero and the spectacular series of explosions

(Continued on next page)

No Advertising Support Accepted!

which destroy the plant. This latter is splendidly accomplished, and hands out a genuine thrill to the spectator. The supporting cast does good work, and the picture can be relied on to give good satisfaction.

STORY OF THE PLAY

Bruce Henderson is fired from his position as manager of a powder and fireworks plant because he deals in too hot-tempered a fashion with the various grievances that are continually happening. Lucille, daughter of John Danby, owner of the plant, marries him, but later leaves him because of his unreasonable temper. Later, believing that his successor, Mower, is stealing from Mr. Danby, Bruce enters the plant in disguise, taking a menial position for purposes of detecting the crime. When he is about to expose the culprit, Mower's agents, in a last effort to rob Danby, are caught in the act by Lucille, who is then shut in the safe along with her father. In getting away, Mower shoots at Bruce and hits a case of explosives which starts a series of explosions that destroy the plant. Bruce releases Lucille and her father, and takes them to safety through an underground tunnel, in which is moored a boat belonging to the thieves. The story ends with reconciliation between Bruce and Lucille.

PROGRAM COPY—"The Flaming Hour"—Featuring Frank Mayo

If you want to see one of the most thrilling explosions ever staged don't miss "The Flaming Hour," featuring Frank Mayo and a splendid cast. It's an A-1 melodrama.

"WOMEN MEN MARRY"—Class A

(Especially prepared for screen)

Story:—Experience of Girl Adopted by Wealthy Employer

VALUE

Photography—Very good—Roy Overbaugh.

TYPE OF PICTURE—FASCINATING.

Moral Standard—Average.

Story—Very good—Drama—Family.

Cast—Very good—All-Star.

Author—Very good—Adelaide Heilbron.

Direction—Very good—Edward Dillon.

Adaptation—Very good—Adelaide Heilbron.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Genius Films

CAST

Emerie Rogers.....Florence Dixon

Dick Clark.....E. K. Lincoln

Aunt Gertrude.....Julia Swayne Gordon

Hetty Page.....Margaret Sedden

Eleanor Carter.....Hedda Hopper

Lord Brooks Fitzroy.....Cecil Chadwick

February 1 to 15, 1923.

Footage—5,986 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—False Pride Must Have a Fall.

Interesting Picture—Direction Very Good—Cast Well Chosen

"Women Men Marry" is not only interesting in subject matter but is unusually well developed and is played by a cast of players chosen for type and talent. For instance, no one could portray more convincingly the snobbish, Emerie Rogers, whose pride has a dreadful fall when she learns that in place of being a daughter of one of the oldest families of the country, she is merely the butler's daughter. And Hedda Hopper has both the intelligence and the appearance to play the role of Eleanor Carter effectively. E. K. Lincoln, too, is quite the type for the role of Dick Clark, a college man without money posing as butler to the purse proud. Then there is Lord Brooks Fitzroy, so ably portrayed by Cecil Chadwick, who manages to get a goodly amount of comedy out of the part. The picture is well directed, and one of the most skillful touches is noticeable in the pronounced method in which the formalities of the rich are presented. This has just a shade of irony. The settings are beautiful, and altogether the production is quite worth while. It is well suited to neighborhood houses in the best residential sections.

STORY OF THE PLAY

Emerie Rogers, reared in the belief that she is the daughter of a rich man, does not dream that the cook and the butler of the household are really her parents. A trip to England with Aunt Gertrude, bent on marrying her to a title, ends by her falling in love with a ship stoker on the return trip. Later the stoker, who turns out to be a college-bred man without money, enters the service of the Rogers. The death of Mr. Rogers, who has married his secretary, reveals the truth about Emerie's birth. Sixty days after his death a second will is read which, instead of cutting her off as at first supposed, gives her a beautiful country estate and cash to run it. Dick Clark, former stoker, becomes her husband.

PROGRAM COPY—"Women Men Marry"—With an All-Star Cast

Neither her training nor her snobbish pride could restrain Emerie Rogers from falling in love with a mere man. You'll find plenty to amuse in "Women Men Marry," with an all-star cast.

No Advertising Support Accepted!

"DESERT BRIDEGROOM"—Class B

(Especially prepared for screen)

Story:—Sheriff Trails His Man and Champions Cause of Girl**VALUE**

Photography—Good—King Gray.
TYPE OF PICTURE—Sensational—
 Interesting.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Star—Good—Jack Hoxie.
 Author—Good—Roy Clements.
 Direction—Good—Roy Clements and
 Ben Wilson.
 Adaptation—Good—Roy Clements.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Ben Wilson

CAST

Jack Harkins.....Jack Hoxie
 Matilda Ann Carter.....Evelyn Nelson
 Red Saunders.....Olin Francis
 A Newcomer.....Claude Payton
 Butternut Bartley.....E. J. Bedinger
 Rattlebone Riley.....Speed Hansen
 Justice Fenway.....Ed. La Niece
 TobeyBill White

February 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Arrow

Our Opinion**MORAL O'THE PICTURE**—None.**Red-Blooded Western With Interesting Plot Well Presented**

"A Desert Bridegroom" is likely to please wherever it is shown. It is a red-blooded picture well suited to the neighborhood house. Its chief appeal lies in the effective development of the plot with its interesting types, and the wide sweep of outdoors that greets the eye from time to time. The hero and the villain stage some thrilling fights, and old Tobey, a peculiar character who is fond of his whisky, but true to his mistress and to the hero sheriff, gets in some good comedy, especially at the point where he hears Red Saunders, who is supposed to be dead, walking about the next room. You can make no mistake in booking "A Desert Bridegroom." It has many features of entertainment. Jack Hoxie does well as Jack Harkins, and Evelyn Nelson is excellently suited to the role of Matilda-Ann Carter. The cast is good throughout, and Bill White, as Tobey, is one of the best members.

STORY OF THE PLAY

Jack Harkins, sheriff of Shiny Ridge, is on his way to punish Red Saunders, who wronged a girl and went away, leaving her to die. He arrives in Cactus Center in time to champion the cause of Matilda-Ann Carter, who is being courted by the ranchman for sake of the property left her by her father. Red Saunders and Doc Galloway, who has been expelled from Shiny Ridge by Jack, plan to get the latter out of the way, and Red, after being beaten up by Jack, pretends he is dead while Doc arranges to have Jack lynched. Jack masters the situation and lassoes both men together. The story closes with the betrothal of Jack and Matilda-Ann.

PROGRAM COPY—"A Desert Bridegroom"—Featuring Jack Hoxie

Sheriff Jack Harkins found that the trail that led him to the enemy led also to the path of romance. Here is a red-blooded western that you'll not want to miss. Jack Hoxie is the star.

"STREETS OF NEW YORK"—Class B

(Adapted from play of same name)

Story:—Cripple Regains Fortune Through Disclosure of Crook**VALUE**

Photography—Good—Alfred Ortlieb.
TYPE OF PICTURE—Sensational.
 Moral Standard—Average.
 Story—Good—Melodrama—Family.
 Cast—Good—All-Star, featuring Edward Earle
 and Barbara Castleton.
 Author—Good—Leota Morgan.
 Direction—Average—Burton King.
 Adaptation—Poor—Not credited.
 Technique—Poor.
 Spiritual Influence—Neutral.

CAST

Paul Fairweather.....Edward Earle
 Lucy Bloodgood.....Barbara Castleton
 Gideon Bloodgood.....Anders Randolph
 SallyDorothy Mackaill
 BadgerLeslie King
 Mrs. Fairweather.....Kate Blanke

February 1 to 15, 1923.

Footage—7,000 ft.

Distributor—State Rights

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Poor Adaptation of Good Story—Action Drags

In classifying "The Streets of New York" as a "B" production we have in mind melodramatic features of the picture that will insure it popularity with a certain clientele, such as the storm and fight at the climax, and the dramatic moments in the opening of the picture where Gideon Bloodgood, on the eve of bankruptcy, transfers the life savings of a sea captain entrusted to him to his own account, while the victim, suddenly aware of his predicament, drops dead from heart failure. The scenes that have to do with this particular portion of the story are well done; but from here on the action becomes draggy and colorless in spite of the efforts of a capable cast, notable among whom are Edward Earle, Barbara Castleton and Anders Randolph. The adaptation of the story is poor, and the director has not been able to cope with the situation, hence an unwieldy piece of work. Details are poorly managed and often unconvincing, and include cheap efforts at sensationalism, such as the carelessly protected roll of bills stolen from the widow Fairweather. With the picture subjected to cutting the result would be much better.

STORY OF THE PLAY

Paul Fairweather, crippled by the automobile driven by Lucy Bloodgood, daughter of the man who robbed his father of his fortune, strives to make a living by playing the violin in the streets. His mother becomes a scrubwoman in the offices of banker Bloodgood, and later, Badger, a crook who has shared Bloodgood's secret, relates what happened at the death of Paul's father. Incidents of the story include intrigue, a storm and the death of Bloodgood, and finally readjustments and the betrothal of Lucy and Paul.

PROGRAM COPY—"The Streets of New York"—Featuring Edward Earle and Barbara Castleton

Who knows what tragedy stalks the streets of a great city? Come and see "The Streets of New York" and see how an evildoer got what was coming to him. Edward Earle and Barbara Castleton are featured in this thrilling tale of the big city.

"ONLY A SHOP GIRL"—Class A

(Adapted from play of same name)

Story:—Shop Girl Causes Disaster to Loved Ones

VALUE

Photography—Very good—Not credited.

TYPE OF PICTURE—Interesting—

Sensational.

Moral Standard—Good.

Story—Very good—Melodrama—Family.

Cast—Very good—All-Star.

Author—Very good—Charles E. Blaney.

Direction—Very good—Edward J. LeSaint.

Adaptation—Average—Edward J. LeSaint.

Technique—Very good.

Spiritual Influence—Average.

Producer—Harry Cohn

CAST

Mame Mulvey.....Estelle Taylor

Danny Mulvey.....William Scott

JosieMae Busch

Charles Black.....James Morrison

James Watkins.....Willard Louis

BrennanWallace Beery

Floor Manager.....Tully Marshall

ChildJosephine Adair

Mrs. Watkins.....Claire DuBrey

February 1 to 15, 1923.

Footage—6,400 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Craving for Finery Leads to the Path of Folly.

Entertaining Melodrama Played by Fine Cast—Beautiful Gowns a Feature

Even if the adaptation of the Charles E. Blaney play is slightly unprofessional, the plot and the splendid cast interpreting it commends it to the exhibitor as a sure box office attraction. The direction of the picture is capable, the photography good, the human interest element well developed, and the melodramatic features have a real thrill. One of the main reasons why we have placed this production in the A class is because it puts across a lesson in a very positive way without featuring objectionable scenes. Scenes that will be especially appreciated by the feminine element are those in the modiste's shop where Estelle Taylor, as Mame, a model, displays some marvelous gowns in her own effective way. Mae Busch gives an exceptional performance as a shop girl of another type—a girl with character and an insight into the wily ways of a dan-

(Continued on next page)

No Advertising Support Accepted!

gerous employer. William Scott, as Danny Mulvey, framed to prison in the employer's scheme to gain possession of Mame, Danny's sister, is a good type and plays the part well. James Morrison is delightful as Charles Black, a manly type, and Wallace Beery, again chosen to portray a heavy, runs true to form. Tully Marshall, with little to do, does that little well, and Willard Louis is convincing as the tempter, Watkins. Claire Du Brey fills the requirements of the rebellious wife, and the child, Josephine Adair, is delightfully natural. Both the title of the picture and the nature of the plot recommend this production as a worth while special for the smaller houses, and an excellent program feature for the average neighborhood house. It contains some good dashes of comedy in dancehall scenes, where Wallace Beery, as Brennan, a crook, trips the "light fantastic" in caveman fashion.

STORY OF THE PLAY

Mame Mulvey, a pretty shop girl, allows her love of finery to cause her to yield to the temptation offered her by James Watkins, her employer, in accompanying him to a cabaret attired in the pick of the department store's high-priced finery. Watkins' attempt to gain possession of Mame is sensed by her friend, Josie, who tries to prevent it by giving friendly advice. On an evening when Josie is selected by Watkins to come to his office by herself, the situation complicates itself when, as she raises a desk ornament to strike him, Mame, Danny, her brother who has been framed to prison by Watkins, and Mrs. Watkins are all discovered on the scene after the previously extinguished lights are turned on. Later Mame, who is mortally injured in a fire, confesses to the murder for which Danny and Josie have been held. The close of the story shows Josie and Danny happy.

PROGRAM COPY—"Only a Shop Girl"—With an All-Star Cast

Pretty Mame Mulvey failed to consider consequences when she yielded to temptation to indulge a desire for finery. "Only a Shop Girl" is a thrilling and thoughtful melodrama that you will want your daughter to see. Estelle Taylor, Mae Busch and other notable players are in the cast.

"WHITE HELL"—Class B

(Especially prepared for screen)

Story:—Youth Victim of Murder Mystery in Canadian Northwest

VALUE

Photography—Good—H. G. Plympton.
TYPE OF PICTURE—Interesting.
Moral Standard—Good.

Story—Good—Melodrama—Family.
Star—Good—Richard Travers.
Author—Good—Not credited.
Direction—Good—Bernard Fickel.
Adaptation—Good—Leola Morgan.
Technique—Average.
Spiritual Influence—Average.
Producer—Charles E. Bartlett

CAST

David Manley.....Richard Travers
Helen Allen.....Muriel Kingston
Hart Sonley.....Jack Baston
Wauna.....Ruth La Mar
Henry Allen.....Charles Graham
Jim.....Harry Foulds

February 1 to 15, 1923.

Footage—6,100 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Interesting Presentation of Story—Good Vein of Human Interest

"White Hell" is not unlike a lot of other stories of the Canadian Northwest, but it wins out principally on its human interest qualities. The boy, Jim, for instance, played satisfactorily by Harry Foulds, proves to be one of the most interesting characters in the picture. Kicked about by a cruel father, and bereft of his mother through murder, he becomes the buddy of David Manley, a fine type of man who has difficulties proving himself out of the reach of the gallows for the death of Jimmy's mother. The situation is interesting and is made more so by the fact that Jimmy, fearing that his pal is to be taken away from him, shoots and kills the real villain as he is pulling the trigger on David. A nice romance is also interwoven with the principal events of the story, and the heroine role is acceptably filled by Muriel Kingston. Ruth La Mar also gives a satisfying portrayal of the Indian girl, Wauna. This is a good feature for the neighborhood house.

STORY OF THE PLAY

Near a northern village named White Hell lived Jimmy, the son of an unfortunate marriage. David Manley, a young woodsman, takes pity on Jimmy, and on the death of his mother at the hand of Jack Baston, adopts him into his cabin. A gun dropped by David in a fight with

(Continued on next page)

No Advertising Support Accepted!

Baston is used in killing Nell Conley, and David is accused of the murder. Later, when Baston is about to shoot David, Jimmy, looking through the window, shoots and kills him, hoping that they will take him to prison along with his pal. With the clearing up of the matter, a confession obtained from Baston as he is dying, David is cleared, and taking Jimmy with him he goes to claim Helen Allen, a girl who had been persecuted by Baston, for his wife.

PROGRAM COPY—"White Hell"—Featuring Richard Travers

You'll like the story of David Manley and his boy pal, Jimmy, who stopped at nothing in his loyalty to the man who befriended him. There's a romance in the picture, too; some thrilling fights, and a murder mystery. Richard Travers is the star and Harry Foulds plays Jimmy.

"DAWN OF REVENGE"—Class C

(Especially prepared for screen)

Story:—Cripple Tries to Wreak Vengeance and Dies

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Sensational—
Unpleasant.
Moral Standard—Average.

Story—Average—Melodrama—Adults.
Star—Average—Richard Travers.
Author—Average—Richard Travers.
Direction—Average—Bernard Sievel.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.

Producer—Bartlett Producers

CAST

Judson Hall.....Richard C. Travers
"Ace" Hall.....Charles Graham
Sherry Miles.....Muriel Kingston
Alice Blake Miles.....Florence Foster
Nelson Miles.....Louis Dean
Baba.....May Daggert

February 1 to 15, 1923.

Footage—4,800 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None.

Unpleasant Theme, But Picture Presents Creditable Work by Good Cast

Some of the best work in "Dawn of Revenge" is done by Charles Graham in the role of "Ace" Hall, an embittered cripple. Mr. Graham is deserving of special mention for his intelligent portrayal of a character role. The part is unpleasant, but he makes a lot of it. Richard Travers, as the young man who was stolen as a baby and reared by Hall, makes a satisfactory hero, entering with vigor into the melodramatic action of the story, which entails rescuing the heroine from ruffians. The attempt of Hall to marry the young man to a girl he believes to be his sister, is relieved of its unpleasantness by the explanation of the girl's mother that she is an adopted child. The action of the picture is quite rapid and exceedingly thrilling. Many people will like it. But we do not believe it will be a great favorite on account of the morbid nature of the story. Muriel Kingston is pleasing in the role of Sherry Miles. The cast is good throughout.

STORY OF THE PLAY

"Ace" Hall, who has stolen the son of Alice and Nelson Miles when he was a baby, because he had been disappointed in love and had been made a cripple by the boy's father when they fought on the edge of an embankment over which Hall was thrown, plans to get his revenge by marrying the young man to his own sister. This plan is carried out, but the revenge loses its sweetness when it is explained that the young people are not related, the girl being an adopted child. The close of the story shows Hall killed through an explosion in which he had hoped to trap others.

PROGRAM COPY—"Dawn of Revenge"—Featuring Richard Travers

Judson Hall followed the dictates of his own conscience in championing the cause of those his supposed father persecuted. There is a real thrill in this tale of a cripple's plan of revenge. Richard Travers is the star.

No Advertising Support Accepted!

ADVERTISERS—
Save Postage

**SCREEN OPINIONS does not
accept advertising support
of any nature.**

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 11

FEBRUARY 15 to 28, 1923

No. 14

Independent Reviews!

*(Of All Feature Pictures in the United States
and Many Foreign Specials)*

Pick o'the Plays

(A)—“ALL THE BROTHERS WERE
VALIANT”

Metro—(Page 220)

(A)—“DARK SECRETS”

Famous Players—(Page 222)

(A)—“DOWN TO THE SEA IN SHIPS”

W. W. Hodkinson—(Page 221)

(A)—“DRUMS OF FATE”

Famous Players—(Page 209)

(A-c)—“FURY”

First National—(Page 212)

(A-c)—“GHOST PATROL”

Universal—(Page 218)

(A)—“GIMME”

Goldwyn—(Page 215)

(AA)—“SALOME”

Allied Artists—(Page 211)

(A)—“WASTED LIVES”

Second National—(Page 206)



Published by
JAMES T. IGOE COMPANY
Theatrical Printers
117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published Weekly by

JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:

1440 BROADWAY — Room 20

Telephone Bryant 5336

MARGARET I. MacDONALD
Resident Manager

Vol. 11

FEBRUARY 15 to 28, 1923

No. 14

INDEX

Class	Play	Producer	Page
(A)	—“All the Brothers Were Valiant”	Metro	220
(C)	—“Barriers of Folly”	State Rights	215
(C)	—“Canyon of the Fools”	F. B. O.	223
(B)	—“Crimoline and Romance”	Metro	224
(C)	—“Crow’s Nest”	State Rights	216
(A)	—“Dark Secrets”	Famous Players	222
(B)	—“Darling of the Rich”	American Releasing Corp.	214
(A)	—“Down to the Sea in Ships”	W. W. Hodkinson	221
(A)	—“Drums of Fate”	Famous Players	209
(D)	—“Footlight Ranger”	Fox	207
(A-c)	—“Fury”	First National	212
(A-c)	—“Ghost Patrol”	Universal	218
(A)	—“Gimme”	Goldwyn	215
(C)	—“Lucky Dan”	State Rights	212
(D)	—“Marriage Chance”	American Releasing Corp.	217
(B)	—“M.A.R.S.”	Not determined	213
(C)	—“Pauper Millionaire”	Pathe Exchange	222
(B)	—“Pilgrim”	First National	205
(B)	—“Power of a Lie”	Universal	207
(AA)	—“Salome”	Allied Artists	211
(D)	—“That Woman”	American Releasing Corp.	218
(C)	—“Thoroughbred”	State Rights	219
(A)	—“Wasted Lives”	Second National	206
(B)	—“What Fools Men Are”	American Releasing Corp.	208
Series	—“Fighting Blood”	F. B. O.	209
Educational	—“Hunting Big Game in Africa”	J. J. McCarthy & Theo. Mitchell..	210

No Advertising Support Accepted!

Our Classifications Are as Follows:

Class AA—Masterful.
Class A-b—Superior.
Class A-c—Excellent.
Class A—Very good.

Class B—Good.
Class C—Average.
Class D—Fair.
Class E—Poor.

Every picture reviewed in SCREEN OPINIONS is analyzed according to its established values before arriving at a conclusion. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"PILGRIM"—Class B

(Especially prepared for screen)

Story—Escaped Convict Takes Refuge in Parson's Clothes

VALUE

Photography—Very good—Humorous.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

CAST

Escaped Convict.....Charlie Chaplin
Girl.....Edna Purviance
A Visitor.....Sidney Chaplin

Story—Good—Farce-comedy—Adults.
Star—Good—Charlie Chaplin.
Author—Very good—Charlie Chaplin.
Direction—Good—Charlie Chaplin.
Adaptation—Good—Charlie Chaplin.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Charlie Chaplin

February 15 to 28, 1923.

Footage—4,000 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None.

Not Up to Chaplin Standard—Some Originality, Vulgarity

We are not as sure about success of the latest Charlie Chaplin feature as we have been about some of his former productions. "The Pilgrim," which has plenty of good farce situations, gets a poor start when Charlie as an ex-convict assumes the garb and duties of a parson, hiding behind ministerial robes until he is discovered, arrested, and later set free at the Mexican border because of the sheriff's admiration of his bravery in rescuing a widow's mortgage money from a burglar. The scenes during the chase after the burglar are exceedingly humorous, and so also are those at the dinner table when the guest's hat is discovered in the pudding. Chaplin reverts to one or two of the old comedy standbys that are tainted with vulgarity. The most original thing about this comedy is the effort of the sheriff to convey to his prisoner that he wishes to give him his freedom. The ex-prisoner, wending his way homeward, playing safe with one foot on one side of the border line and one on the other is sure to get a laugh.

STORY OF THE PLAY

An ex-convict, making his escape, steals a suit of clothes belonging to a parson who has gone in swimming, and boards a train. On reaching the next station he is mistaken for the new minister and becomes an object of interest in the community. Not daring to reveal his identity, he allows the farce to continue, until in rescuing mortgage money stolen from a widow, he is discovered and arrested. The sheriff, impressed with his effort to be honest, takes him to the Mexican border and frees him.

PROGRAM COPY—"The Pilgrim"—Featuring Charlie Chaplin

There's a punch in every inch of "The Pilgrim," in which Charlie Chaplin pulls a number of original farce comedy stunts. Don't miss the best laugh of the season, in which an ex-convict tries to prove up to the dignity of the clothes he wears.

No Advertising Support Accepted!

"WASTED LIVES"—Class A

(Especially prepared for screen)

 Story:—Medical Student's Response to Thrill of Making People Well

VALUE

Photography—Very good—Not credited.

TYPE OF PICTURE—Substantial—

Entertaining.

Moral Standard—Very good.

Story—Very good—Drama—Family.

Cast—Very good—All-Star.

Author—Very good—Not credited.

Direction—Very good—Clarence Geldert.

Adaptation—Very good—Not credited.

Technique—Very good.

Spiritual Influence—Very good.

Producer—Mission Film Corp.

CAST

Randolph Adams.....Richard Wayne
 Dorothy Richards.....Catherine Murphy
 Doctor Wentworth.....Winter Hall
 Mrs. Jonathan Adams.....Lillian Leighton
 Madge Richards.....Margaret Loomis
 Ned Hastings.....Arthur Osborne
 Noah Redstone.....Walt Whitman
 Bobby Adams.....Phillipe de Lacy
 Mrs. Hastings.....Fannie Midgley

February 15 to 28, 1923.

Footage—5,000 ft.

Distributor—Second National

Our Opinion

 MORAL O'THE PICTURE—The Dedicating of Our Knowledge or Talents to the Service of Humanity.

Wholesome and Entertaining Picture With a Mission

Slowly but surely the producer is learning that a clean, wholesome story can be put across as entertainingly as the other kind, and once in a while we find a picture such as "Wasted Lives," in which as much attention is given to the correct relationship between subtitles and action as in the hundred thousand dollar production, and in which the beauty of an ideal stands for more to the producer than all the glamour of settings and garb with which the perpetual eternal triangle sort seeks to lure. One of the charms of "Wasted Lives" is its freedom from the maudlin element. It has many pleasing outdoor scenes, in which children as well as grownups participate, and the wholesome side of social and home life dominates. The characters of the story are all of a high class of humanity. The young doctor who, on a hunting trip in the north is led by destiny to the door of a cabin wherein he learns the thrill of service through restoring a sick child, is convincingly played by Richard Wayne. His portrayal of Randolph Adams is intelligent and vastly pleasing. Catherine Murphy, not so well known as some other feminine leads, constitutes a refreshing change from the flapper type. She is dignified and appeals to the intelligence rather than to the senses, representing a higher type of womanhood. Lillian Leighton is excellent as the doting mother, who becomes temporarily obsessed with the idea that God is not just, when her son's name appears erroneously among the killed in France. Little Phillipe de Lacy, a war waif brought to this country by a nurse, proves interesting in the role of Bobby Adams. It is quite singular that this baby, picked out of an ash can in France, should find his way to the American screen. He gives promise of becoming a screen favorite. Winter Hall plays up to his usual fine standard as Dr. Wentworth, and Margaret Loomis is especially attractive as the ingenue member of the cast. Walt Whitman, Arthur Osborne and Fannie Midgley fill their respective roles acceptably. "Wasted Lives" has a good vein of human interest, and gives the spectator something to think about.

STORY OF THE PLAY

Randolph Adams, a medical student, and his friend, Ned Hastings, have lost their way while on a hunting trip in the north. In a cabin which they enter by chance, Adams' medical skill is called upon to save a sick child. In response to Noah Redstone, the master of the cabin's, question, "Why do you go about killing things when you can spend your time saving human lives?" a change comes over him, and realizing the thrill of being able to relieve suffering, he decides to devote his life to the work. Later he enters the Red Cross service in France, leaving the children's hospital he has erected in the care of a friend. He is reported dead, and his wife is about to accept Hastings' offer of marriage when Adams appears on the scene, having spent some time in a hospital abroad recovering from an injury. Just at the moment his mother is pronounced dead from an automobile accident. But refusing to give her up without effort, he hurriedly puts a new respiratory invention to work and succeeds in saving her life. The story closes with a happy reunion.

PROGRAM COPY—"Wasted Lives"—Featuring Richard Wayne

Randolph Adams made a discovery! He found that helping other folks live contains the finest thrill of anything in the world. Richard Wayne, leading man of a number of recent productions, including "Her Husband's Trademark" and "Wealth," is the star of a picture that makes you think.

 No Advertising Support Accepted!

"POWER OF A LIE"—Class B

(Adapted from novel of same name)

Story:—Man's Refusal to Admit Presence at Party Causes Complications**VALUE**

Photography—Good—Not credited.
 TYPE OF PICTURE—Interesting.
 Moral Standard—Average.

Story—Good—Drama—Adults.
 Cast—Good—Featuring Mabel Julienne Scott.
 Author—Good—Johann Bojer.
 Direction—Good—George Archainbaud.
 Adaptation—Good—Charles Kenyon.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—Universal

CAST

Betty Hammond.....Mabel Julienne Scott
 John Hammond.....David Torrance
 Joan Hammond.....Maude George
 Mrs. Hammond.....Ruby Lafayette
 Richard Burton.....Earl Metcalfe
 Lily Cardington.....June Elvidge
 Jeremiah Smith.....Phil Smalley
 Mr. Lawrence.....Stanton Heck
 Julian Hammond.....Winston Miller

February 15 to 28, 1923.

Footage—4,910 ft.

Distributor—Universal

Our Opinion**MORAL O' THE PICTURE—An Untruth Is a Destructive Power.****Entertaining Production Has Unusual Story and Good Cast**

The story of "The Power of a Lie" is unusual enough to give a production based on it more than the average appeal. It is, however, superficial in some respects, and one is apt to get out of patience with the character development as associated with the role of John Hammond. This character, which appears in the beginning to be one of strength and tolerance, develops quite a weakness in allowing a little lie to grow into a big one without presenting a big enough reason for so doing. However, this aspect of the case may not occur to the average observer, and the interesting treatment of main incidents of the story, the attractiveness of the settings, the well-handled dramatic situations, and the excellent cast playing the picture, are an assurance of its success as a program feature. David Torrance and Earl Metcalfe are excellent as the leading male characters, and Mabel Julienne Scott, the featured member of the cast, is exceedingly charming and dignified. Maude George also does excellent work, and June Elvidge is another of the outstanding members of the cast.

STORY OF THE PLAY

John Hammond, anxious to help his sister's sweetheart to establish a business for himself, agrees to sign John Burton's note along with another friend. On the evening when he calls at Burton's apartment to indorse the note, Jerry Smith, the other backer, who happens to be a rounder, brings a party of gay friends, and during the evening the house takes fire and Jerry Smith falls from a window and is killed. Because of a scandal caused by the incident, Hammond refuses to admit backing Burton's note, and allows the latter to be tried for forgery. During the trial Hammond repents, and following a confession by his sister Betty that she was at the party and saw her brother there, he finally admits the lie.

PROGRAM COPY—"The Power of a Lie"—Featuring Mabel Julienne Scott

John Hammond's fear of having his name connected with a scandal forced him to a lie that wrought untold havoc. There's fine entertainment in this tale of a woman's courage and faith. Mabel Julienne Scott is the star.

"FOOTLIGHT RANGER"—Class D

(Especially prepared for screen)

Story:—Youth Rescues Would-Be Star from Sensual Manager**VALUE**

Photography—Good—Jeff Jennings.
 TYPE OF PICTURE—Sensational—
 Ordinary.
 Moral Standard—Fair.

Story—Fair—Melodrama—Adults.
 Star—Fair—Charles (Buck) Jones.
 Author—Fair—Dorothy Yost.
 Direction—Fair—Scott Dunlap.
 Adaptation—Fair—Dorothy Yost.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Fox

CAST

Bill Moreland.....Charles (Buck) Jones
 Janet Ainslee.....Fritzi Brunette
 Al Brownley.....James Mason
 Nellie Andrews.....Lillian Langdon
 Miss Amelia.....Lydia Yeamans
 David Marsh.....Henry Barrows

February 15 to 28, 1923.

Footage—4,729 ft.

Distributor—Fox

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Production Caters to Cheap Tastes

"The Footlight Ranger" is a production of the cheaper sort, with the same old material that has served the melodramatic plot ever since chorus girls and theatrical managers existed. Another case of the company getting stranded and having to be helped back to New York, where the peppiest of the crowd finds an "angel" to back her in a show, and is rescued by her rural lover when the man with the money assaults her behind the locked doors of a private dining room at an inn. Both of the leading players, Charles Jones and Fritz Brunette, are capable of better things. There is no fault to be found with the cast, and doubtless there still exist audiences that can enjoy this sort of trash. The production has little to redeem it in the way of unusual direction, and certainly the subtitles do not help the situation any.

PROGRAM COPY—"The Footlight Ranger"—With Charles (Buck) Jones

Romance treated Bill Moreland rough when it caused him a trip to New York, a siege in the hospital, and a fight for the girl. You'll enjoy Charles (Buck) Jones' latest screen effort.

"WHAT FOOLS MEN ARE"—Class B

(Adapted from story of same name)

Story:—Flirt Reunites Husband and Wife

VALUE

Photography—Good—Rudolph Mariner.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Good—Comedy-drama—Adults.
Cast—Good—All-Star, with Faire Binney.
Author—Good—Eugene Walter.
Direction—Good—George Terwilliger.
Adaptation—Good—Peter Milne.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Pyramid

Footage—6,087 ft.

CAST

Peggy Faire Binney
Kate Claybourne Florence Billings
Bartley Claybourne Huntley Gordon
Ralph Demarest Joseph Striker
Mr. Demarest, Sr. J. Barney Sherry
Maid Lucy Fox

February 15 to 28, 1923.

Distributor—American Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Amusing Portrayal of Flapper as She Is and as We Think She Is

This is not a highbrow production, but just an ordinary story of a type with which we are familiar, the flapper. The author attempts to show that she is not as dangerous as she is sometimes painted, and that the frivolity which she assumes is often a veneer covering a womanly spirit. Faire Binney is pleasing as the flapper, and Florence Billings is dignified and charming as the married sister, whose husband Peggy was not above flirting with. In fact, it is mostly her fault that the parties of the first part finally land in the divorce court. It seemed to the writer that some of the situations were a bit forced, but generally speaking, the action and development of the story is satisfactory, and the popularity of the type should do a great deal toward making the picture popular. The cast is an excellent one, and the direction capable.

STORY OF THE PLAY

Peggy, a flapper, flirts with every man that comes along, including her brother-in-law, who falls for her to the extent that Kate, his wife, decides to divorce him. Following the divorce Peggy and Bartley Claybourne, her brother-in-law, become engaged, but in true flapper fashion, she tires of the older man, and elopes with a youth, Ralph Demarest, whose father has plenty of money. Here she strikes a snag in the elder Demarest, who is certain that his son has headed for ruin when he marries Peggy. The close of the story shows Peggy reuniting Kate and Bartley, and overcoming the prejudice of Mr. Demarest.

PROGRAM COPY—"What Fools Men Are"—Featuring Faire Binney

A flapper isn't half as dangerous as she looks. So you'll learn when you see "What Fools Men Are," with pretty Faire Binney and an excellent and well-known cast.

No Advertising Support Accepted!

"DRUMS OF FATE"—Class A

(Adapted from novel, "Sacrifice")

Story:—Wife Believing Husband Dead Sacrifices Happiness**VALUE**

Photography—Very good—James Howe.
TYPE OF PICTURE—Unusual—Interesting.
 Moral Standard—Good.

Story—Very good—Drama—Family.
 Star—Very good—Mary Miles Minter.
 Author—Very good—Stephen French
 Whitman.

Direction—Very good—Charles Maigne.
 Adaptation—Very good—Will M. Ritchey.
 Technique—Very good.
 Spiritual Influence—Good.
 Producer—Paramount

CAST

Carol Dolliver.....Mary Miles Minter
 Laurence Teck.....Maurice Flynn
 Felix Brantome.....George Fawcett
 Cornelius Rysbrock.....Robert Cain
 David Verne.....Casson Ferguson
 Hamoud Bin-Said.....Bertram Grassby
 Native King.....Noble Johnson

February 15 to 28, 1923.

Footage—5,716 ft.

Distributor—Famous Players

Our Opinion**MORAL O'THE PICTURE**—Beauty of Self-Sacrifice (Not Strongly Marked).**Well-Made Picture—Story Entertaining—Locale Interesting**

One of the best of the Mary Miles Minter features "Drums of Fate" gives the star opportunities that she has seldom had, and presents a story of unusual dramatic value. The locale of the story is also interesting and includes East Africa, Venice and Algiers as well as New York. The atmosphere of the different places is well established, and the director has succeeded well in staging scenes in which warlike tribes of Africa attack the whites. The star is especially pleasing. She gives an intelligent and refined portrayal of the role of Carol Dolliver, and dresses the part becomingly. Maurice Flynn is astonishingly convincing as the lover-husband of the picture, and Casson Ferguson, as the sickly composer, is a picturesque figure. The production is generally good, and should prove satisfactory for the neighborhood house as well as for the larger theatres. The picture is well edited and is artistic in settings and photography.

STORY OF THE PLAY

Carol Dolliver marries Laurence Teck, an African explorer, who is shortly called away to the African jungles on business. His Hindu servant, previous to Teck's departure, shows Carol drums which the native African tribes beat in signaling from one to another over the jungle, and at the same time tells of a message which the drums hold for her, and speaks of a vision in which he sees the dead body of a man she loves. A rival, Cornelius Rysbrook, brings back the report that Teck has been killed. But after Carol, out of respect for her father's wishes in the matter, marries David Verne, a sickly composer, in the hope of prolonging his life and his musical usefulness, Teck returns. Believing that Carol loves David, Teck goes back to Africa, where at David's death he is followed by Carol. Her safari is attacked by natives, who bring her into the camp of the native king, of whom Teck has made a friend. The close of the story shows them happy in their New York home.

PROGRAM COPY—"Drums of Fate"—Featuring Mary Miles Minter

Here is a picture that is as entertaining as it is unusual. If you want something really different, with a refined star and an excellent cast, don't miss "Drums of Fate," with Mary Miles Minter.

"FIGHTING BLOOD"—Series

(Adapted from stories under this name)

Story:—Romance of Soda Shaker, Uses Prize Ring as Aid to Buying Education**VALUE**

Photography—Very good—Not credited.
TYPE OF PICTURE—Sporting.
 Moral Standard—Average.

Story—Very good—Comedy—Adults.
 Star—Very good—George O'Hara.
 Author—Very good—H. C. Witmer.
 Direction—Very good—Not credited.
 Adaptation—Very good—Not credited.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—P. A. Powers

CAST

Gale Galen.....George O'Hara
 Judy Wilcox.....Clara Horton
 Rags Dempster.....Arthur Rankin
 K. O. Kelly.....Kit Guard
 Ajariah Stubbs.....William Courtwright
 Spence.....M. C. Ryan
 Nate Shapiro.....Albert Cooke
 Mrs. Wilcox.....Mabel Van Buren

February 15 to 28, 1923.

Length—12 rounds

Distributor—F. B. O.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O' THE PICTURE—None.

Sure Fire Series for Sporty Audiences

One of the peppiest series in the market is "Fighting Blood," adapted from the H. C. Witmer stories bearing this name. It's a sporting series pure and simple, and more appropriate for the up-to-date theatre than for the non-theatrical program. Each story abounds in comedy with a punch all its own, and we are satisfied that "Fighting Blood" is headed for success. The situation in which a soda shaker, who has been seen by a fight manager demonstrating a mighty wallop, grasps the opportunity to make money for the purchase of an education, is amusing. His struggle against fear of his antagonist, together with the lively romance of the story, and the fact that he is just a natural born fighter, provides a good vein of comedy. The supporting cast is excellent, and sets and atmosphere are just right.

"HUNTING BIG GAME IN AFRICA"—Educational

(Series collected by H. A. Snow for the Oakland Museum of Natural History Expedition shows phases of animal life never before presented on the screen, in addition to scenes at Kimberley Diamond Mines.)

Producer—H. A. Snow

Footage—9,000 ft.

Distributors—J. J. McCarthy and Theodore Mitchell, 1476 Broadway, New York City

Our Opinion

Well Photographed—Assembled and Edited from Dramatic Angle

The remoteness and inaccessibility of the African jungle, together with the fact that living things inhabiting it are in the majority beasts of prey, fearful of man and unfamiliar with his customs, gives an added glamour to pictures brought from the untraveled regions of the dark continent. The recollection of the Paul Rainey animal pictures is still vivid enough to arouse not only interest but comparison with the newer H. A. Snow series held up for inspection; and it is no reflection on the former if modern advancement in photographic facilities, and experience in editing and subtitling succeeds in making the Snow collection the more finished product. "Hunting Big Game in Africa" is a series of high lights in African animal life linked together by illuminative subtitles. In selecting the scenes which comprise these pictures the editors have been careful to choose those which were most startling and unfamiliar, with just enough of the reminiscent to be pleasantly sensational. Excellent showmanship is evidenced in keeping the drama of wild animal life in the foreground. This is relieved at intervals by a comedy element that is almost grotesque, in which hunters and cameramen, in a Ford touring car, pursue herds of wild animals over the veldt with the purpose of tiring them into a state of languor that permits of photographing at close range. Large herds of giraffe hurrying across the vision of the camera, jackass penguins by the million, it would seem, bathing on the southern coast, the huge-eared African elephant grazing in their native haunts or angrily charging the hunters in mass formation, monkeys returning from the water hole to the jungle, carrying their young on their backs, zebras, rhinoceros, hippopotamus, wildebeest and many animals now almost extinct, are among the subjects presented. Lions, with their cubs, leopards and hyenas, are also among those present. A gruesomely thrilling sight is a congregation of vultures and other birds of prey standing by in anticipation of the death of a wildebeest about to succumb to the bites of the tsetsefly. In addition to this the picture presents scenes at the Kimberley diamond mines, showing the ceaseless line of cars carrying the clay to the dumping grounds, where it is left to dry previous to collecting the diamonds. Experts at work sorting the stones and clearly photographed closeups of superior samples, are shown. This collection of African pictures should prove a valuable asset to the exhibitor as well as to educational institutions.

No Advertising Support Accepted!

"SALOME"—Class AA

(Adapted from play of same name)

Story:—John the Baptist's Denunciation of Salome's Passion Brings Death Sentence**VALUE**

Photography—Masterful—Charles Van Enger.
 TYPE OF PICTURE—Impressionistic.
 Moral Standard—Average.

Story—Masterful—Drama—Adults.
 Star—Masterful—Nazimova.
 Author—Masterful—Oscar Wilde.
 Direction—Masterful—Charles Bryant.
 Adaptation—Masterful—Peter M. Winters.
 Technique—Masterful.
 Spiritual Influence—Good.
 Producer—Nazimova Productions

CAST

Salome Nazimova
 Herodias Rose Dione
 Herod Mitchell Lewis
 Jokanaan Nigel de Brulier
 Young Syrian Earl Schenck
 Page of Herodias Arthur Jasmina
 Naaman Frederick Peters
 Tigellinus Luis Dumar

February 15 to 28, 1923.

Footage—5,000 ft.

Distributor—Allied Artists

Our Opinion**MORAL O' THE PICTURE—Unquenchable Fire of Faith.****Startlingly Beautiful Screen Impression of Tragedy of Salome's Passion for John the Baptist—Nazimova Superb**

It is presupposed that Nazimova's "Salome" was made for the selective audience rather than for the ordinary picture houses. To say merely that the production is startlingly beautiful conveys nothing of its real character, which is of the impressionistic order, strangely grotesque in detail, and constructed to portray in pantomime the soul of the tragedy of Salome and John the Baptist, who is called in the play Jokanaan. Of such simplicity is the technique of this picture that when it is finished the average person accustomed to the modern sensation with the big climax will still be waiting for something to happen, while the intellectual observer will be thrilled with the suggestions that in accordance with the method of interpretation have been left for the imagination to paint in its own way. Nazimova is superb in the role of Salome, which she plays in a peculiarly restrained fashion, suggesting the soul of the woman groping on the verge of the spiritual, yet unable to recognize anything beyond the limits of physical emotion. Mitchell Lewis, as Herod, gives the big performance of his career, and Rose Dione, as Herodias, also tops her screen efforts. After Nazimova, the outstanding figure in the picture is Nigel de Brulier. It would be difficult to imagine anything more truly spiritual in conception than his portrayal of the prophet, John the Baptist. Three exceptional moments in the picture are the suicide of the keeper of the prison when he relinquishes the key to Salome, preferring death by his own hand to death by the methods of Herod. Salome's reception of the head of John, in a mood between fear and delight, for now she could kiss in death the lips that had refused to meet hers in life; and the putting to death of Salome at the command of Herod, who has been tricked into destroying the prophet against his better judgment. Nazimova's costume for this play, fitted to her form like a coat of armor, displays slender, shapely limbs bared from the thigh, bare arms and neck. To this costume is added a strange head dress that bristles with pearls. The effect is artistic and not vulgar. Charles Bryant is deserving of the greatest praise for his part in the making of an exceptional production, in conjunction with excellent support on every angle. Exhibitors booking this picture should be sure that their patrons are of a class to appreciate the high art projected in "Salome." They should also avoid advertising it as other than it is; for those expecting a sensation will be disappointed. Bill it as unusual and of biblical significance, and in the better class sections the name of the author, Oscar Wilde, should form a drawing combination with that of the star, Nazimova.

STORY OF THE PLAY

Salome, the daughter of Herodias, wife of Herod, loves Jokanaan, who has been imprisoned by Herod. For a smile from the beautiful Salome the captain of the guard causes the key of the prison to be given to her. After using all her arts to obtain a kiss from the prisoner, who denounces her as unholy, she promises to dance for Herod on condition that he will grant her her greatest desire, and on obtaining a promise from Herod she asks that the head of Jokanaan be brought to her on a charger. Herod, dismayed on the one hand, and under the influence of the woman on the other, orders the execution, and Salome, after kissing the lips of the dead prophet, is herself put to death at the command of the angered Herod.

(Continued on next page)

No Advertising Support Accepted!

PROGRAM COPY—"Salome"—Featuring Nazimova

A life for a kiss! This was the sin of Salome when she loved the physical body of Jokanaan beyond the call of the soul. Here is the superb Nazimova at her best in a play by the famous author, Oscar Wilde. Don't miss it.

"LUCKY DAN"—Class C

(Especially prepared for screen)

Story:—Cowboy Earns a Wife Through His Inheritance**VALUE**

Photography—Average—Not credited.
TYPE OF PICTURE—Ordinary.
 Moral Standard—Average.

CAST

"Lucky Dan".....Richard Talmadge
 (Remainder of cast not available)

Story—Average—Comedy-melodrama—Family
 Star—Average—Richard Talmadge.
 Author—Average—Not credited.
 Direction—Average—Not credited.
 Adaptation—Average—Not credited.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Phil Goldstone

February 15 to 28, 1923.

Footage—4,700 ft.

Distributor—State Rights

Our Opinion**MORAL O'THE PICTURE**—None.**Ordinary Production Fails to Give Star Proper Opportunity**

"Lucky Dan" is an ordinary picture in which Richard Talmadge is not given the opportunity that he deserves. The director has paid little attention to putting the star's personality over, and consequently a good deal of the action falls flat. The plot, in which a trivial romance is about all there is, doesn't interest strongly. But as a saving grace Talmadge does a few acrobatics for exercise.

STORY OF THE PLAY

Lucky Dan, a romantic cowboy, falls in love with a pretty girl, and persistently pursues her in spite of her father's objections to him, principally on the grounds of poor business ability. It so happens that Dan inherits a fortune when the tune of his prospective father-in-law changes, and he becomes the "fair-haired boy."

PROGRAM COPY—"Lucky Dan"—Featuring Richard Talmadge

Lucky Dan loved a girl more than her father loved him. But love plus an inheritance proved too much for the enemy, and so the tale ends happily. Don't miss seeing somersaulting Dick Talmadge in his latest.

"FURY"—Class A-c

(Especially prepared for screen)

Story:—Sea Captain Punishes Man Who Wronged Mother**VALUE**

Photography—Excellent—Roy Overbaugh.
TYPE OF PICTURE—Brutal—Interesting.
 Moral Standard—Good.

CAST

Boy Leyton.....Richard Barthelmess
 Minnie.....Dorothy Gish
 Captain Leyton.....Tyrone Power
 Morgan.....Pat Hartigan
 Looney Luke.....Barry Macollum
 Boy's Mother.....Jessie Arnold

Story—Excellent—Melodrama—Family.
 Star—Excellent—Richard Barthelmess.
 Author—Excellent—Edmund Goulding.
 Direction—Excellent—Henry King.
 Adaptation—Excellent—Edmund Goulding.
 Technique—Excellent.
 Spiritual Influence—Good.

February 15 to 28, 1923.

Footage—8,709 ft.

Distributor—First National

Producer—Inspiration Pictures, Inc.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—"Honor Thy Father and Thy Mother."

Well-Directed Picture Has Good Story and Fine Cast

Whether the public will find "Fury" as interesting as some other productions in which Richard Barthelmess has appeared is a question. On the other hand, they may be better pleased, for "Fury" is brutally realistic and has the advantage of having at least two other favorites in the cast, namely Dorothy Gish and Tyrone Power. Neither is Pat Hartigan to be overlooked in the summing up of the picture's box office attractions, for he is all that the role of the heartless Morgan calls for. A clearly outlined moral, which is embodied by Boy Leyton's dogged persistence in paying allegiance to a brutal father, and his almost reverent attitude toward a sin-stained mother, gives the picture a tone of distinction beyond "The Bond Boy," for instance. It has also a fine note of comedy, in which Dorothy Gish is the central figure. Miss Gish, as a girl of Limehouse, is amusingly tough in manner, forceful and sometimes pathetic in her determination to become Mrs. Boy Peyton. One of the funniest things in the picture is the fight between Minnie and a sailor's sweetheart over a feather decoration for a hat. There are a number of brutal fights in the picture, and from start to finish the action is convincing. The sea scenes, including a burial, are wonderfully effective. Richard Barthelmess gives a splendid performance.

STORY OF THE PLAY

Boy Leyton, son of Captain Leyton, commonly known as "Dog" Leyton, is a timid youth born with a gentle nature and a reverence for his father in spite of the fact that the latter maintains a harsh and even cruel attitude toward him, accusing him of a likeness to a mother he has never seen. Boy, who is second mate, and Morgan, first mate, are rivals for the love of Minnie, a girl reared in London's Limehouse district. When Captain Leyton dies Morgan elects himself captain to bring the ship into Glasgow, where Boy has a tryst to keep with Minnie, whom he has asked to meet him there to become his wife. Here also dwells Boy's mother, a victim of drink and desertion by the man who stole her from her husband. In a saloon Boy meets her, defends her, and learns that the man he has promised his father to get in revenge for wife stealing, is no other than Morgan. The end is inevitable, and shows Boy avenging and protecting his mother and marrying Minnie.

PROGRAM COPY—"Fury"—Featuring Richard Barthelmess

Here is a picture you will not forget, with Richard Barthelmess in a role that suits him down to the ground. "Fury" is a tale of the sea and of Limehouse, and is played by a cast including Dorothy Gish, Tyrone Power and Pat Hartigan.

"M.A.R.S."—Class B

(Especially prepared for screen)

Story:—Inventor Dreams of Communicating With Mars

VALUE

Photography—Good—George Folsey.
TYPE OF PICTURE—Fantastical.
Moral Standard—Average.

Story—Good—Fantastical comedy.
Stars—Good—Grant Mitchell and Margaret Irving.
Author—Good—Not credited.
Direction—R. William Neil.
Adaptation—Good—Lewis Allen Browne.
Technique—Good.
Spiritual Influence—Neutral.

Producer—Tilford Cinema Studios, New York

Distribution not practical at present

CAST

Arthur Wyman.....	Grant Mitchell
Mary Langdon.....	Margaret Irving
Mrs. Langdon.....	Gertrude Hillman
A Landlady.....	Isabelle Vernon
Mr. Sterling.....	W. R. Burton
Buz Buz.....	J. D. Walsh
Gin Gin.....	J. Burke
Pux Pux.....	Peggy Smith
Martian Flappers.....	{ Alice Efinger
	{ Peggy Williams

February 15 to 28, 1923.

Footage—5,000 ft.

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Novelty—Requires Spectator to Be Supplied With Individual Stereoscope

(Continued on next page)

No Advertising Support Accepted!

It will be unnecessary to go into detail with regard to the story or direction of the picture, "M.A.R.S.," which was made with a view to exploiting a method of motion picture photography that has great possibilities, known as Televue. This method is based on the old stereopticon idea and at the present time requires that a theatre in which the pictures are shown be outfitted with individual stereoscope attachments through which the double outline picture must be viewed. The Televue picture viewed without the stereoscope, in which a rapidly revolving shutter makes it possible for only one eye to see at a time, is distorted and out of focus as it were. But viewed through the stereoscope it is not only clear but gathers depth and realism. The result is remarkable. The story of this particular picture treats of the dream of an inventor of radio apparatus who longed to communicate with Mars. The dream shows the inhabitants of Mars trying to follow the earth styles as conveyed to them over the radio, and other humorously presented incidents brought about through communication with Earth. We can see a future for this method if someone would invent a way by which one attachment in conjunction with the screen could be made to serve all comers.

"DARLING OF THE RICH"—Class B

(Especially prepared for screen)

Story:—Romance of Inventor's Daughter Who Follows Lure of Luxury

VALUE

Photography—Excellent—Edward Paul.

TYPE OF PICTURE—Entertaining—

Elaborate.

Moral Standard—Low.

Story—Average—Melodrama—Adults.

Star—Good—Betty Blythe.

Author—Average—Dorothy Farnum.

Direction—Good—John Adolph.

Adaptation—Good—Dorothy Farnum.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Whitman Bennett

CAST

Charmion Winship.....Betty Blythe

Mason Lawrence.....Leslie Austin

Peyton Martin.....Montagu Love

Torrence Welch.....Charles Gerard

Dippy Helen.....Julia Swayne Gordon

Lizzie Callahan.....Gladys Leslie

Jane Winship.....Jane Jennings

Fred Winship.....Albert Hackett

Mike Callahan.....Walter Walker

Detective.....A. Gowin

February 15 to 28, 1923.

Footage—6,000 ft. Distributor—American Releasing Corp.

Our Opinion

MORAL OF THE PICTURE—None.

Entertaining—Elaborately Staged Production Lacks Moral Responsibility

If one is looking for a picture in which a beautiful woman, with gowns as stunning as the body that wears them, is the chief attraction, "The Darling of the Rich" will fill the bill, for in it Betty Blythe, never more fascinating, proves an excellent advertisement for her high-priced modiste. Her gowns are startlingly beautiful, and—once in a while risqué. Or perhaps it is only once that she appears in a gown which bares the body above the waist save for a strap or two and some gorgeous ropes of pearls. The author of the story has chosen to view life from an unmoral angle, and so we have a young woman clinging to the memory of a stranger's kiss, while she follows the lure of gold in the big city, and finally offers herself in marriage on the auction block, and is also discovered in association with a jewel thief, an offense which is condoned under the supposition that she was an innocent victim of circumstances. An excellent cast supports the star.

STORY OF THE PLAY

Charmion Winship, daughter of an inventor who dies without enjoying the fruits of his work, recalling a statement of her father's to the effect that money is all there is, goes to the city with the intention of winning luxury. Her beauty attracts Peyton Martin, and through his henchman, Torrence Welch and a woman known as Dippy Helen, who have learned that Charmion held the formula for a valuable invention of her father's, she meets him and is invited to be hostess at an affair given by Martin. Here she offers herself to the highest bidder, among whom is a business rival of Martin's, Mason Lawrence, whose kiss when he rescued her from drowning near her home in the country, she has never forgotten. An exposure of Charmion's association with Dippy Helen, who is a gem thief, causes a commotion. But in the end the affair is cleared up and Charmion and Lawrence are betrothed.

(Continued on next page)

No Advertising Support Accepted!

PROGRAM COPY—"The Darling of the Rich"—Featuring Betty Blythe

You have never seen a more beautifully gowned production or a more lovely star than the one who greets you in "The Darling of the Rich." Betty Blythe is the star who plays in a thrilling melodrama, supported by an excellent cast.

"BARRIERS OF FOLLY"—Class C

(Especially prepared for screen)

Story:—Ranchman Saves Girl's Property from Crooks**VALUE**

Photography—Average—Not credited.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—George Larkin.
Author—Average—Theodore Rockwell.
Direction—Average—Edward Kull.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Russell Productions

CAST

Jim Buckley.....George Larkin
May Gordon.....Eva Novak
Wallace Clifton.....Wilfrid Lucas
Madge Spencer.....Lillian West
Perry Wilson.....Bud Osborne
Wong Foo.....Karl Silvera

February 15 to 28, 1923.

Footage—4,800 ft.

Distributor—State Rights

Our Opinion**MORAL O'THE PICTURE—Be Wary About Trusting Strangers.****Average Melodrama for Cheap Localities**

"Barriers of Folly" is an average western melodrama, a part of which is enacted in Chinatown. Eva Novak does as well as possible with the role of the girl who trusted a stranger and found herself imprisoned in a Chinese den. George Larkin is satisfactory as the hero, who not only discovers oil on the ranch owned by the girl but rescues her from the enemy and later marries her. Audiences in cheap sections will be much pleased with this picture, which is, however, not strong enough in artistic or entertainment values for the better residential sections.

STORY OF THE PLAY

Jim Buckley and May Gordon own neighboring ranches. When May has been lured away to the city by a crook he follows and rescues her from a den in Chinatown, and saves her ranch and his own, on both of which he has discovered oil, from the crook. The story closes with their betrothal.

PROGRAM COPY—"Barriers of Folly"—Featuring George Larkin

Jim Buckley's judgment of the wily stranger who lured the girl he loved away to the city proved correct when he had to stage a series of wild adventures to save her. See this melodrama, with George Larkin and Eva Novak; it's of the thrilling sort.

"GIMME"—Class A

(Especially prepared for screen)

Story:—Newlyweds Adjusting Financial Problems**VALUE**

Photography—Very good—John J. Mescall.
TYPE OF PICTURE—Humorous—
Problematic.
Moral Standard—Good.

Story—Very good—Comedy-drama—Family.
Cast—Very good—All-Star, with Helene Chadwick and Gaston Glass.
Authors—Very good—Rupert and Adelaide Hughes.
Direction—Very good—Rupert Hughes.
Adaptation—Very good—Rupert Hughes.
Technique—Good.
Spiritual Influence—Good.

Producer—Goldwyn

CAST

Fanny Daniels.....Helene Chadwick
Clinton Ferris.....Gaston Glass
Mrs. Roland Ferris.....Kate Lester
Clothilde Kingsley.....Eleanor Boardman
Claude Lambert.....David Imboden
Mrs. Cedily McGimsey.....May Wallace
Miss Annabel Wainwright Gloria Woodthorpe
John McGimsey.....H. B. Walthall
Lizzie.....Jean Hope

February 15 to 28, 1923.

Footage—5,767 ft.

Distributor—Goldwyn

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Co-operative Spirit Asset of Successful Marriage.

Offers Something to Think About—Action Delightfully Natural

"Gimme" is liable to have a successful run partly because it is a skillfully constructed picture, and largely because the story's issue is a vital one, which is presented in a comedy vein. The subtitles of the picture, amusingly directed at the newly married, contain in most instances timely advice; but considered as a whole, the situation in which a young wife chafes under the necessity of being obliged to ask hubby for money, and in which the young husband, blissfully unconscious that his bride's wornout trousseau is not viewed by others through the rose-colored spectacles of love, is one that appeals to all ages. Without a doubt, most married people will find that the cap fits them at some individual angle of the story. Helene Chadwick is delightful as the modern type of independent womanhood, and Gaston Glass is equally well suited to the husband role. One of the particularly nice things about this picture is that the young people portrayed are refreshingly natural. We have known people just like them—and there is a wholesome quality about the development of the story that is especially pleasing. Henry B. Walthall does well in a small part that is rescued from obscurity by a generous director. The cast is competent throughout.

STORY OF THE PLAY

Fanny Daniels, a designer, is loved by Clinton Ferris, the idle son of a wealthy mother. Clinton is a nice young man, and when his mother objects to supplying money for his marriage with a common designer, he steps forth in manly style and announces his intention of going to work. All goes well with the newly married couple until the bride's trousseau begins to grow shabby, and a weekly allowance which she had expected, but which has never been mentioned by hubby, fails to put in an appearance. This is doubly hard for the bride to bear for the reason that she borrowed five hundred dollars on the strength of the expected allowance, with which to purchase her trousseau. The man from whom she borrowed the money makes trouble, and after Fanny has gone to work again, and Clinton realizes his mistake, he arrives on the scene to rectify matters, which includes thrashing the man who loaned the money. The result is a thorough understanding and much love.

PROGRAM COPY—"Gimme"—Featuring Helene Chadwick and Gaston Glass

The problems that face the newly married are amusingly presented in "Gimme," one of the most entertaining and humorous productions of the screen. Don't miss it. Pretty Helene Chadwick and handsome Gaston Glass are the featured members of an excellent cast.

"CROW'S NEST"—Class C

(Especially prepared for screen)

Story:—Romance and Adventures of Man Reared by Squaw

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Thrilling.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—Jack Hoxie.
Author—Average—William Lester.
Direction—Average—Paul Hurst.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Paul Hurst

CAST

Esteban Jack Hoxie
Patricia Benton..... Evelyn Nelson
Estaban (boy)..... Ruddel Weaverwax
Beaugar Tom Lingham
Pecos Billy Lester
Timberlane William Dyer
Margarita Mary Bruse
John Benton..... Bert Ludley

February 15 to 28, 1923.

Footage—4,209 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Entertaining Western Story—Plenty of Action—Good Riding

The majority of picture fans will be well enough pleased with "Crow's Nest," which has a reminiscent story of a boy who grew up in the belief that he had Indian blood in his veins. Jack Hoxie does well as Esteban, and is convincing as the kindly young man who found time to be true to the squaw who reared him, as well as to his sweetheart from whom the villain tries to separate him. There is a breeziness about this picture that is pleasant, and considerable fast action of the usual western type. The cast is adequate to the requirements of the story.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

Esteban, an orphan of an Indian raid, is cared for by a kindly squaw and reared to manhood without knowing who he is. A paper proving Esteban's birth to white parents is stolen by Beaugard, a cousin of Esteban as revealed by the paper, with a view to establishing his claim to property which would later be inherited by Esteban. His hatred of Esteban causes him to interfere in his love affair with Patricia Benton. But in the end Esteban learns from the squaw of the paper and its whereabouts, and he and Patricia are made happy.

PROGRAM COPY—"Crow's Nest"—Featuring Jack Hoxie

You'll like the romance of Esteban, who believed himself half Indian. Come and see how the heart of a squaw was touched by youthful sorrow which prompted her to tell the truth. Jack Hoxie is the star of this thrilling western.

"MARRIAGE CHANCE"—Class D

(Especially prepared for screen)

Story:—Girl Faints and Dreams of Being Poisoned by Guardian

VALUE

Photography—Very good—Dal Clawson.
TYPE OF PICTURE—Unwholesome.
Moral Standard—Average.

Story—Fair—Comedy-melodrama.
Cast—Excellent—All-Star.
Author—Fair—Hampton Del Ruth.
Direction—Fair—Hampton Del Ruth.
Adaptation—Fair—Hampton Del Ruth.
Technique—Fair.
Spiritual Influence—Neutral.

Producer—Long Beach Studios

CAST

Eleanor Douglas.....Alta Allen
William Bradley.....Milton Sills
Dr. Paul Graydon.....Henry B. Walthall
Timothy Lamb.....Tully Marshall
Mary Douglas.....Irene Rich
The Mute.....Mitchell Lewis
Martha Douglas.....Laura La Varnie
Uncle Remus.....Nick Cogley

February 15 to 28, 1923.

Footage—6,000 ft. Distributor—American Releasing Corp.

Our Opinion

MORAL OF THE PICTURE—None.

Picture Gives Excellent Promise, But Peters Out in Cheap Hoakum

It is a pity that the author of "The Marriage Chance" did not give more serious thought to the subject matter of the story, for with a cast such as has been chosen to interpret it a really big production might have been the result. The director has done some excellent work in the opening reels of the picture, and the spectator is led to expect a uniformity of appeal throughout. Having written the play as well as directed it, Hampton Del Ruth seems to be the one responsible for the unwholesome outcome of a promising story. But if the picture accomplishes nothing else it presents to the public one of the most fetching ingenues that has come to the screen in a long time, for Alta Allen is a delight. She is not only beautiful with the freshness of youth but extremely talented, and in her hands Eleanor Douglas, just out of boarding school, becomes the most charmingly artless child-woman. Milton Sills as the lover also gives a fine performance, together with Irene Rich and Laura La Varnie. But why cast Henry B. Walthall as a vivisectionist, or Tully Marshall merely as a type? The reaction to that part of the picture which presents the dream of the bride who, falling in a faint at her wedding, fancies that her guardian has given her poison to drink, is not good. The rush of her relatives with picks and shovels to the graveyard to dig up the body which has presupposedly been buried alive is apt to create an unpleasant sensation, inasmuch as a good deal of film is given to this part of the story without ringing the audience in on the secret that it is a dream. Some good comedy is presented in the opening reels, but from start to finish there is an evident effort toward sensationalism. The picture has wasted a fine group of characters on an insipid plot.

STORY OF THE PLAY

Eleanor Douglas, just home from boarding school, means to marry the man of her choice, William Bradley, district attorney, in spite of the expected objections of her guardian, Dr. Paul Graydon, a vivisectionist, to whom her sister Mary has been engaged for years. Eleanor's wedding ceremony is interrupted when she falls in a faint, dreaming that a glass of water brought to her by her guardian previous to the ceremony, contained poison. She also dreams that after her funeral, a cat, drinking from the same glass of water, falls on the floor as though dead, and that its sudden recovery causes the bridegroom and relatives much anguish, in the belief that she has been buried alive. Awakening from her dream just as she has been discovered in the house of her guardian after having been exhumed, she learns that Dr. Graydon is not the enemy she had supposed him to be, but that on the contrary he has doubled the fortune belonging to her and her sister. The story ends happily.

(Continued on next page)

No Advertising Support Accepted!

PROGRAM COPY—"The Marriage Chance"—With an All-Star Cast

What if the horrible dream of Eleanor Douglas had come true? See "The Marriage Chance" if you crave sensationalism. It is different from any picture that you have seen, and presents a beautiful and talented new star.

"THAT WOMAN"—Class D

(Adapted from story of same name)

Story:—Unhappy Chorus Girl Who Marries Rich Man's Son

VALUE

Photography—Fair—Max Schneider and W. S. Clime.

TYPE OF PICTURE—Uninteresting.

Moral Standard—Average.

Story—Fair—Drama—Adults.

Star—Fair—Catherine Calvert.

Author—Fair—Sabin Wood.

Direction—Fair—Harry O. Hoyt.

Adaptation—Fair—Wallace Clifton.

Technique—Poor.

Spiritual Influence—Neutral.

Producer—F. C. Mims

Footage—6,000 ft.

CAST

Adora Winstanley.....Catherine Calvert

William Arnold Kelvin.....Joseph Bruele

William Kelvin.....William Black

Somerton Randolph.....George Pauncefort

Morris Eltman.....William Ricciardi

Hilary Weston.....Jack Newton

Mishu.....Norbert Wiki

February 15 to 28, 1923.

Distributor—Amrcian Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—None.

Poorest Effort at Presenting Old Material

There is little to be said for or against "That Woman," which is a crudely made picture, much too long, and containing very little to entertain the average audience. The story of the rich man's son, who marries a chorus girl against his father's wishes, and of the financial adjustments the father hopes to make which will rid him of the woman in the case, and of the discovery that the woman, after all, is not an adventuress, but a woman in the truest sense of the word, is all too familiar. It can be suffered again and again presented with skillful treatment, which is not evidenced in the production in question.

PROGRAM COPY—"That Woman"—Featuring Catherine Calvert

Why does the rich man's son always pick a chorus girl? Come and see "That Woman" and form your own opinion. Beautiful Catherine Calvert is the star.

"GHOST PATROL"—Class A-c

(Adapted from story of same name)

Story:—Retired Policeman Reinstated in Old Position

VALUE

Photography—Excellent—Ben Reynolds.

TYPE OF PICTURE—Sentimental—

Interesting.

Moral Standard—Good.

Story—Excellent—Drama—Family.

Cast—Excellent—All-Star, with Ralph Graves,

Bessie Love, George Nichols and George

B. Williams.

Author—Very good—Sinclair Lewis.

Direction—Excellent—Nat Ross.

Adaptation—Excellent—Raymond L. Schrock.

Technique—Excellent.

Spiritual Influence—Excellent.

Producer—Universal

Footage—4,228 ft.

CAST

Terry Rafferty.....Ralph Graves

Effie Kugler.....Bessie Love

Donald Patrick Dorgan.....George Nichols

Rudolph Kugler.....George B. Williams

Raspushkin.....Max Davidson

Michael McManus.....Wade Boteler

Commissioner Manning.....Melbourne MacDowell

February 15 to 28, 1923.

Distributor—Universal

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Value of Humane Methods in the Hands of the Law.

Human Interest Production—Everyday Characters Splendidly Portrayed

The exceptionally human angle at which the author of "The Ghost Patrol" has viewed life in the slums, offering what may or may not be taken as a reproof by the servants of the law, is bound to win the interest of the average person. A region of the city known as "Little Hell" has been chosen, wherein to develop romance, demonstrate the value of humane methods in the city's slums as opposed to force, and to question the justice of persecution that prevents the growth of the better impulses. George Nichols, as the old policeman who would put a man to bed and "let him sleep it off" rather than haul him to the lockup, gives a fine demonstration of the greater love, and Bessie Love and Ralph Graves, as the sweethearts separated by a father who couldn't believe that a loafer could develop into a real man, and therefore was no fitting prospect for his daughter, are delightful. George B. Williams is excellent as the father, and Max Davidson brings a note of comedy into the few scenes in which he appeared. This is a good picture for the neighborhood house.

STORY OF THE PLAY

"Don" Dorgan had for thirty years patrolled "Little Hell," and through a spirit of understanding and affection had kept peace in the district. In time politics replaced Don with a man whose methods were different. But after keeping a secret patrol of his own in the night time he is finally rewarded and again becomes the commissioned patrolman of the district. A romance between a couple of the district's young people is also among the cares of the kindly old man. And when his plans miscarry and the young man is sent to prison for a year, he still remains true to his trust, and continues his work of readjustment, and the close of the story shows the happy result of right methods.

PROGRAM COPY—"The Ghost Patrol"—With an All-Star Cast; Featuring Ralph Graves, Bessie Love, George Nichols and George B. Williams

"Don" Dorgan hadn't watched over "Little Hell" thirty years for nothing, and his ghostly patrol on the heels of an inexperienced successor proved his worth. Don't miss this touching demonstration of a greater love. The cast is headed by Ralph Graves, Bessie Love, George Nichols and George B. Williams.

"THOROUGHbred"—Class C

(Especially prepared for screen)

Story:—Girl Who Acts as Sheriff and Saves Ill Father's Position

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

CAST

Pop Martin's Daughter.....Helen Gibson
(Supporting cast not credited)

Story—Average—Melodrama.
Star—Average—Helen Gibson.
Author—Average—Not credited.
Direction—Average—Not credited.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Not credited

February 15 to 28, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Difficulties Can Be Overcome by Courage and Determination.

Ordinary Western Suitable for Cheap Localities

"The Thoroughbred" is just the ordinary type of western with nothing much to recommend it beyond western atmosphere, good riding by the feminine star, and a story with a situation slightly different from the usual. Helen Gibson does well as Pop Martin's daughter, whose determination to prevent her father from losing his sheriff's star when he became ill, brought her into a series of adventures in bandit chasing that might frighten the bravest. This is a picture for the cheaper theatres or to be used in conjunction with a stronger

(Continued on next page)

No Advertising Support Accepted!

feature on double feature day. It has little to offer by way of an exploitation angle, except what has already been mentioned in expert horsemanship.

STORY OF THE PLAY

When Pop Martin, sheriff, becomes ill just when the district is suffering from the ravages of a bandit, and the town bank has been entered and robbed, his daughter, resolved that her father should not lose his position, offers to take his place. Dressing as a dancehall girl, she is successful in passing among the gang unobserved, and in this way learns their plans. On the following day she visits the chief bandit's den and brings him in, thus keeping the sheriff's laurels in the family.

PROGRAM COPY—"The Thoroughbred"—Featuring Helen Gibson

Indomitable courage and a determination that her dad should remain town sheriff in spite of illness caused Pop Martin's daughter to don the breeches and tot a gun. Helen Gibson, the screen's most expert horsewoman, is the star.

"ALL THE BROTHERS WERE VALIANT"—Class A

(Adapted from story of same name)

Story:—Crew Incited to Mutiny by Captain's Brother Over Hidden Pearls

VALUE

Photography—Very good—Robert Kurrle.

TYPE OF PICTURE—Sensational—

Romantic.

Moral Standard—Good.

CAST

Girl Billy Dove

Mark Shore Lon Chaney

Joel Shore Malcolm McGregor

Story—Very good—Romantic melodrama.

Cast—Very good—All-Star.

Author—Very good—Ben Ames Williams.

Direction—Very good—Irvin Willat.

Adaptation—Very good—Julien Josephson.

Technique—Very good.

Spiritual Influence—Good.

Producer—Metro

February 15 to 28, 1923.

Footage—6,265 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Melodrama of the Sea Well Presented Has the Thrill and Romance the Public Loves

Stories of the sea seem to be popular at the present time, and "All the Brothers Were Valiant" will be found to be one of the best of them. It is somewhat out of the ordinary, and while it cannot be classed as a tremendous artistic success, it contains the sensational material that the public loves, including a mutiny at sea, which is made more interesting from the fact that the one who incites the mutiny and the captain of the ship are brothers. Still more interest attaches to the incident when we realize that the chief mutineer was formerly the ship's captain. Lon Chaney is excellent as Mark Shore, beloved of the village folk and envied by his younger brother, Joel, but who later proves a disappointment that is only relieved by his awakening to brotherly instincts in the end. Malcolm McGregor does well as Joel, and Billy Dove presents a different and very delightful angle of her personality as the sweetheart of the story. The sea atmosphere is splendid, the action of the picture for the most part rapid, and we can recommend the picture as an excellent program feature for any theatre.

STORY OF THE PLAY

Mark Shore and his younger brother, Joel, are the only remaining sons of a family of seamen, all of whom have been recorded in the family record as "valiant." On an occasion when the whaling ship of which Mark is captain returns to port without him, and his strange disappearance makes it necessary to fill his place, Joel is given a chance as skipper. In the events that follow, which entail his marriage with a pretty childhood sweetheart, a stormy voyage during which Mark is picked up from an island where he has fallen ill with fever, and a mutiny incited by Mark, who is determined to capture a certain treasure of hidden pearls back on the island, Mark is killed by a shark as he leaps into the sea to rescue his brother, having at last awakened to the urge of brotherly instincts. And so Joel is able to place Mark's name under the heading in the family record, "All the Brothers were Valiant."

PROGRAM COPY—"All the Brothers Were Valiant"—With an All-Star Cast

At last Mark Shore awoke to the impulse of brotherly instincts and died a hero. You must see this thrilling tale of the sea, more romantic and adventurous than any that you have ever known. Lovely Billy Dove, Lon Chaney and Malcolm McGregor are among the cast.

No Advertising Support Accepted!

"DOWN TO THE SEA IN SHIPS"—Class A

(Especially prepared for screen)

Story:—Quaker Girl Forbidden to Marry Man She Loves**VALUE**

Photography—Very good—Alex G. Penrod,
assisted by Paul Allen, Maurice Kains
and Albert Doubrava.

TYPE OF PICTURE—Sensational—

Interesting.
Moral Standard—Average.

Story—Very good—Romantic melodrama—
Family.

Cast—Very good—All-Star, featuring Mar-
guerite Courtot and Raymond McKee.

Author—Very good—John L. E. Pell.

Direction—Very good—Elmer Clifton.

Adaptation—Fair—John L. E. Pell.

Technique—Average.

Spiritual Influence—Average.

Producer—Elmer Clifton

CAST

Patience Morgan.....Marguerite Courtot
Thomas Allen Dexter.....Raymond McKee
Charles Morgan.....William Walcott
Samuel Siggs.....J. Thornton Baston
Jake Finner.....Patrick Hartigan
"Scuff Smith".....Leigh R. Smith
Henny Clark.....Ada Laycock
Dot Morgan.....Clara Bow
Baby Patience Morgan.....Elizabeth Foley
Captain.....Capt. James A. Tilton
Nahoma.....Clarice Vance
Town Crier.....Curtis Pierce
Jimmie.....James Turfler
Baby Thomas A. Dexter.....Thomas White

February 15 to 28, 1923.

Footage—8,900 ft.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Story of Whaling Industry on New England Coast Presented Sensationally

"Down to the Sea in Ships" is not exactly what the title would lead one to expect in the matter of artistry. This is not meant to imply that the production is other than intensely interesting, for never has there been photographed as illuminative a description of the details of the whaling industry. And it is indeed thrilling to watch the actual harpooning of a whale, the releasing of the rope from the schooner as the small boat, with its crew, is towed through the water at the caprice of the wounded monster, or the final "cutting in," which is a peeling off of the blubber and severing of the huge head, which in itself makes a load of several tons weight to lift into the mother ship. This is, of course, only a small part of the picture taken individually and is deftly intertwined with the romance of a Quaker maid whose father forbids her association with the man she loves because he is not of her faith, and who narrowly escapes marriage to a Chinaman posing as a Quaker, by the timely return of her lover from the sea. The picture is developed in a sensational manner that will no doubt be a help rather than a detriment in putting it across with the average audience. But nevertheless, the fact remains that the adaptation of the story is a bit crude, nor is the plot as substantial as it might be. It would seem, for instance, that there could be some good reason for Morgan's immovable determination to marry his daughter to the impostor Siggs, other than his belief that he is of the Quaker faith. The ending, where the lover, returning from a whaling trip, rushes through the storm and arrives at the meeting house in time to kick the glass from a window and leap to the side of the woman he loves just as she is about to repeat the last line of the simple Quaker ceremony that will make her the wife of another, is truly melodramatic. Marguerite Courtot is charming as the Quakeress heroine, and Raymond McKee does well as the lover. The cast is good throughout. One of the best portrayals in the picture is given by William Walcott as Charles Morgan.

STORY OF THE PLAY

Charles Morgan, a man of dogmatic Quaker views, tries to prevent his marriage to the man she loves, and who is not of her faith, by marrying her to one Siggs, an oriental, who is in league with a seaman by the name of Finner to rob Morgan of his ships. Thomas Allen Dexter, the lover, returns in time to save his sweetheart from an unhappy union, after an adventurous whaling trip during which a mutiny occurs.

PROGRAM COPY—"Down to the Sea in Ships"—Featuring
Marguerite Courtot and Raymond McKee

You cannot afford to miss "Down to the Sea in Ships," which is one of the most thrilling and illuminative of stories of the whaling industry on the New England coast. Lovely Marguerite Courtot is the romantic Quaker maid, and Raymond McKee is the hero lover.

No Advertising Support Accepted!

"DARK SECRETS"—Class A

(Especially prepared for screen)

Story:—Experience of Woman Cripple Under Influence of Hypnotist**VALUE**

Photography—Very good—Hal Rosson.
TYPE OF PICTURE—Fascinating.
 Moral Standard—Average.

Story—Very good—Drama—Family.
 Star—Very good—Dorothy Dalton.
 Author—Very good—Edmund Goulding.
 Direction—Very good—Victor Fleming.
 Adaptation—Very good—Edmund Goulding.
 Technique—Very good.
 Spiritual Influence—Average.
 Producer—Paramount

CAST

Ruth Rutherford.....Dorothy Dalton
 Lord Wallington.....Robert Ellis
 Dr. Mohammed Ali.....Jose Ruben
 Mildred Rice.....Ellen Cassidy
 Biskra.....Pat Hartigan
 Dr. Case.....Warren Cook

February 15 to 28, 1923.

Footage—4,337 ft.

Distributor—Famous Players

Our Opinion**MORAL O'THE PICTURE**—Power of Mind Over Matter.**Production Makes Excellent Entertainment—Star at Best—Story Worth While**

"Dark Secrets" is likely to be one of the most popular of program features. It is an interesting picture produced in a spirited manner. It is also well dressed and carefully cast. Dorothy Dalton gives an especially pleasing portrayal of Ruth Rutherford, whose daring attempt to ride a wild horse ended in an accident that made her a cripple and all but ruined her happiness. The cure effected through a hypnotist, who strove to possess her, and whose death at the hand of the woman's faithful servant opened the way to the mastery of her body by herself, affords some interesting incidents. The unusual nature of the plot is one of the picture's attractive features. The photography is excellent, and editing and subtitling is especially well done. Robert Ellis is satisfactory in the role of Lord Wallington, and one of the best portrayals of the picture is the role of Dr. Mohammed Ali, as played by Jose Ruben.

STORY OF THE PLAY

Ruth Rutherford, a young woman of wealth, persists in riding an untamed horse at the horse show. She is thrown and thereafter has to be perambulated in a wheel chair. After breaking her engagement with her fiance, Lord Wallington, she is persuaded to submit to treatment by an Oriental, Dr. Mohammed Ali, who has a grudge against Wallington. His price for causing her to walk is marriage. At her refusal to comply with his request he threatens to put her back in the wheel chair for life, which reveals that he has hypnotized her. His attempt to force his caresses on her causes her servant, Biskra, to stab him to death. As he dies he forces her back into the chair, but later, Biskra, realizing that Ruth is suffering from the effects of hypnotism, pretends that he is going to stab Wallington, which causes her to so far forget herself that she leaps from the chair and rushes across the room.

PROGRAM COPY—"Dark Secrets"—Featuring Dorothy Dalton

The dark secret that seemed to hold the destiny of beautiful Ruth Rutherford as in a vise, was dispersed by a faithful servant. Dorothy Dalton is irresistible in "Dark Secrets," her latest production. Don't miss it.

"PAUPER MILLIONAIRE"—Class C

(Adapted from novel of same name)

Story:—Millionaire Learns Pangs of Poverty**VALUE**

Photography—Average—William Shenton.
TYPE OF PICTURE—Humorous—Adventure.
 Moral Standard—Average.

Story—Good—Comedy-drama—Family.
 Cast—Good—All-Star.
 Author—Good—Austin Fryers.
 Direction—Average—Frank H. Crane.
 Adaptation—Average—Eliot Stannard.
 Technique—Average.
 Spiritual Influence—Average.

CAST

John Pye Smith.....C. M. Hallard
 Mrs. Pye Smith.....Norma Whalley
 Harry Smith.....J. P. Roberts
 Hilda Martin.....Katherine Blair
 Jenks.....Jeff Barlow
 Old Sally.....Pollie Emery

February 15 to 28, 1923.

Footage—5,000 ft.

Distributor—Pathe Exchange

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

Good Story Poorly Presented—English Cast Satisfactory

It is a pity that a more experienced hand was not in charge in the making of "A Pauper Millionaire." The story is a good one, very much the same in fact as "Making a Man," a recent Paramount picture in which Jack Holt was starred, but, poorly adapted and directed, it fails to get across in a humorous way on the screen. The plot teems with situations that suggest both humorous and philosophic developments, but which have not been taken advantage of. The ending is startlingly abrupt. The average audience will like the plot and the players. We would suggest using it on double feature day.

STORY OF THE PLAY

An American millionaire, John Pye Smith, sails secretly for London to get acquainted with the girl his son wants to marry. On arriving he is refused his hand bag, because, having shaved his beard off en route, he fails to measure up to identification requirements. Later, having lost his trunk, and his money being locked up in his hand bag, he roams the London streets penniless. The incidents include his being turned out of a hotel, and his receiving charity at the hands of the poor. As a window washer he slips from a ladder, is injured and is taken to the hospital where his son's sweetheart is in training. The arrival of his wife and son changes the situation and all ends happily.

PROGRAM COPY—"A Pauper Millionaire"—With an All-Star Cast

Millionaire John Pye Smith learned a lot about the other side of life when he found himself stranded in a strange city. "A Pauper Millionaire" has an interesting and humorous plot. You're sure to like it.

"CANYON OF THE FOOLS"—Class C

(Adapted from story of same name)

Story:—Romance and Adventures of Trail of Vengeance

VALUE
Photography—Good—William Thornby and Robert DeGrasse.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.
Story—Average—Melodrama—Family.
Star—Average—Harry Carey.
Author—Average—Richard Matthews Hallett.
Direction—Average—Val Paul.
Adaptation—Average—John W. Grey.
Technique—Average.
Spiritual Influence—Neutral.
Producer—P. A. Powers

CAST
Robert McCarthy.....Harry Carey
May Gowdy.....Marguerite Clayton
Jim Harper }Fred Stanton
Polhill }
TerrsgasJoseph Harris
MaricopiaJack Curtis
InkyCarmen Arselle
SwaseyCharles J. LeMoyné
KnuteVester Pegg
AmeliaMignon Golden

February 15 to 28, 1923.

Footage—5,407 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Western With Thrilling Climax

"Canyon of the Fools" contains nothing out of the ordinary in the way of entertainment, and is just another story of a man trail in which the hero rescues the heroine from the villain, at the same time revealing other criminal traits in the gentleman crook. The locale of the story is about the same as we have seen in many other westerns, the scenes in the mine tunnels where hero, villain and girl play at cross purposes are well worked up, and the majority of audiences will find the romance of the story interesting. The climax of the picture, with mine explosion and storm scenes, is less convincing than some others of the same kind have been. The cast is capable, but the star and feminine lead can do better things.

STORY OF THE PLAY

Robert McCarthy on the trail of a man he has wronged him comes face to face with a former sweetheart, May Gowdy, who he learns later is searching for a man who has promised to marry her. The man turns to be Jim Harper, the same for whom McCarthy is looking. In the

(Continued on next page)

No Advertising Support Accepted!

events that follow Harper kills Polhill, a man whose gold is hidden away in a secret tunnel, he covets, and McCarthy and May narrowly escape death when a charge of dynamite, set by Harper, explodes in the mine. The arrival of the sheriff with a posse brings about some rapid action and the punishment of the villain. McCarthy and May realizing that they still love each other decide to marry.

PROGRAM COPY—"Canyon of the Fools"—Featuring Harry Carey

The trail of vengeance led Robert McCarthy into a series of thrilling adventures that merged into the road to happiness. See Harry Carey and pretty Marguerite Clayton in the fascinating western melodrama, "The Canyon of the Fools."

"CRINOLINE AND ROMANCE"—Class B

(Especially prepared for screen)

Story:—Girl Kept from Outside World by Grandfather

VALUE

Photography—Good—John Arnold.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Star—Good—Viola Dana.
Author—Good—Bernard McConville.
Direction—Good—Harry Beaumont.
Adaptation—Good—Bernard McConville.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Metro

CAST

Miss Emmy Lou.....Viola Dana
Col. Chas. E. Cavanaugh.....Claude Gillingwater
Davis Jordan.....John Bowers
Augustus Biddle.....Alan Forrest
Kitty Biddle.....Betty Francisco
Birdie Bevans.....Mildred June
Mrs. Kate Wimbledon.....Lillian Lawrence
Sibil Vane.....Gertrude Short
Abigail.....Lillian Leighton

February 15 to 28, 1923.

Footage—6,000 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None.

Good Light Entertainment—Excellent Punch in Closing Reels

Quaintly attired in hoop skirts and pantalettes, Viola Dana is quite herself in "Crinoline and Romance," which tells the story of a young girl reared in a valley of the Ozarks by an embittered grandfather who tries to keep her ignorant of the world beyond the surrounding hills. The way in which she goes visiting without grandfather's consent and gains many admirers and a couple of lovers, as well as the hatred of a catty cousin, affords many amusing situations. One of the most amusing moments of the picture is where, on her return to find her grandfather ill from grief, both lovers appear on the scene, bag and baggage, and Grandpa devises a cunning method of discovering which of the two young men she loves the best. This takes the nature of a duel, which the lovers enter into seriously and then find that the revolvers have been loaded with blank cartridges. The average audience, and especially Viola Dana fans, will like this picture. John Bowers and Alan Forrest do well as the lovers. The settings are artistic, and the photography very good.

STORY OF THE PLAY

Emmy Lou, a pretty young girl reared in the Ozarks, is kept in ignorance of the existence of a world beyond the hills. One day she sees a letter which her grandfather has written to her aunt, who lives on an estate some little distance away, in which he refuses an invitation for Emmy Lou to come to visit. Determined to know something of the way other people live, she steals away, accompanied by her negro nurse, and in the home of her aunt, who is at the time entertaining at a gay house party, she gains the hatred of her feminine cousin, and wins a very rich man for her husband. The incidents determining her destiny take place at her grandfather home, when he helps her to decide which man she likes best.

PROGRAM COPY—"Crinoline and Romance"—Featuring Viola Dana

Emmy Lou couldn't quite believe the fairy tales told her by her old nurse, and so she took her destiny into her own hands. You will find plenty to amuse you in the latest Viola Dana picture, "Crinoline and Romance."

No Advertising Support Accepted!

Index for Month of February, 1923

Class	Fees	PLAY	Type	STAR	Distributor	Page
A	6,265	"All the Brothers Were Valiant"	Family	All-Star	Metro	220
A-c	7,814	"Back Home and Broke"	Family	Meighan, Thomas	Famous Players	188
C	4,800	"Barriers of Folly"	Family	Larkin, George	State Rights	215
●-c	7,000	"Beautiful and Damned"	Adults	Prevost, Marie	State Rights	197
C	5,407	"Canyon of the Fools"	Family	Carey, Harry	F. B. O.	223
B	6,000	"Crinoline and Romance"	Family	Dana, Viola	Metro	224
C	4,209	"Crow's Nest"	Family	Hoxie, Jack	State Rights	216
C	5,807	"Danger Point"	Adults	Myers, Carmel	Amer. Releas. Corp.	196
A	4,337	"Dark Secrets"	Family	Dalton, Dorothy	Famous Players	222
B	6,000	"Darling of the Rich"	Adults	Blythe, Betty	Amer. Releas. Corp.	214
C	4,800	"Dawn of Revenge"	Adults	Traverse, Richard	State Rights	204
B	5,000	"Desert Bridegroom"	Family	Hoxie, Jack	Arrow	201
A	5,000	"Dr. Jack"	Family	Lloyd, Harold	Pathe	186
A	8,900	"Down to the Sea in Ships"	Family	All-Star	W. W. Hodkinson	221
A	5,716	"Drums of Fate"	Family	Minter, Mary Miles	Famous Players	209
A-c	7,737	"East Is West"	Family	Talmadge, Constance	First National	198
A-c	5,785	"Face on the Barroom Floor"	Family	All-Star	Fox	192
A-c	5,780	"Flame of Life"	Family	Dean, Priscilla	Universal	191
A	4,508	"Flaming Hour"	Family	Mayo, Frank	Universal	199
D	4,729	"Footlight Ranger"	Adults	Jones, Buck	Fox	207
A	4,527	"Friendly Husband"	Family	Lane, Lupino	Fox	195
A-c	8,709	"Fury"	Family	Barthelmess, Richard	First National	212
A-c	4,228	"Ghost Patrol"	Family	All-Star	Universal	218
A	5,767	"Gimme"	Family	All-Star	Goldwyn	215
B	4,418	"Kindled Courage"	Family	Gibson, Hoot	Universal	189
A	6,063	"Kingdom Within"	Family	All-Star	W. W. Hodkinson	198
C	4,700	"Lucky Dan"	Family	Talmadge, Richard	State Rights	212
D	6,000	"Marriage Chance"	Adults	All-Star	Amer. Releas. Corp.	217
A	6,061	"My American Wife"	Adults	Swanson, Gloria	Famous Players	195
B	5,000	"M. A. R. S."	Adults	Mitchell, Grant	(not determined)	213
B	6,800	"Ninety and Nine"	Family	All-Star	Vitagraph	190
A	6,400	"Only a Shop Girl"	Family	All-Star	State Rights	202
C	5,000	"Pauper Millionaire"	Family	All-Star	Pathe Exchange	222
B	4,000	"Pilgrim"	Adults	Chaplin, Charlie	First National	205
B	4,910	"Power of a Lie"	Adults	Scott, Mabel Julienne	Universal	207
AA	5,000	"Salome"	Adults	Nazimova	Allied Artists	211
A	4,417	"Scarlet Car"	Family	Rawlinson, Herbert	Universal	185
A	5,810	"Second Fiddle"	Family	Hunter, Glenn	W. W. Hodkinson	186
B	5,400	"Solomon in Society"	Family	Strauss, William	Amer. Releas. Corp.	193
●A	8,153	"Stranger's Banquet"	Family	All-Star	Goldwyn	187
B	7,000	"Streets of New York"	Family	All-Star	State Rights	201
D	6,000	"That Woman"	Adults	Calvert, Catherine	Amer. Releas. Corp.	218
A-c	6,700	"Third Alarm"	Family	Lewis, Ralph	F. B. O.	194
C	5,000	"Thoroughbred"	Family	Gibson, Helen	State Rights	219
A	5,000	"Wasted Lives"	Family	All-Star	Second National	206
B	6,087	"What Fools Men Are"	Adults	All-Star	Amer. Releas. Corp.	208
B	6,100	"White Hell"	Family	Travers, Richard	State Rights	203
A	5,986	"Women Men Marry"	Family	All-Star	State Rights	200
Series	12 rounds	"Fighting Blood"	Adults	O'Hara, George	F. B. O.	209
Educational	9,000	"Hunting Big Game in Africa"	Family	J. J. McCarthy and Theodore Mitchell		210

ADVERTISERS—
Save Postage

**SCREEN OPINIONS does not
accept advertising support
of any nature.**

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 11

MARCH 1 to 15, 1923

No. 15

Independent Reviews!

*(Of All Feature Pictures in the United States
and Many Foreign Specials)*

Pick o'the Plays

- (A) — "ADAM AND EVA"
Famous Players — (Page 236)
- (A) — "BOHEMIAN GIRL"
American Releasing Corp. — (Page 234)
- (A-c) — "CHRISTIAN"
Goldwyn — (Page 244)
- (A-c) — "DANGEROUS AGE"
First National — (Page 228)
- (A-c) — "JAVA HEAD"
Famous Players — (Page 230)
- (A) — "JAZZMANIA"
Metro — (Page 226)
- (A) — "LOVE LETTER"
Universal — (Page 246)
- (A) — "MILADY"
American Releasing Corp. — (Page 247)
- (A) — "MONEY, MONEY, MONEY"
First National — (Page 235)
- (A) — "NOBODY'S MONEY"
Famous Players — (Page 233)
- (A) — "OMAR THE TENTMAKER"
First National — (Page 243)
- (A) — "POOR MEN'S WIVES"
Al Lichtman — (Page 227)
- (A) — "RACING HEARTS"
Famous Players — (Page 225)
- (A) — "TRUXTON KING"
Fox — (Page 232)
- (A-c) — "VOICE FROM THE MINARET"
First National — (Page 245)
- (A) — "WORLD'S APPLAUSE"
Famous Players — (Page 240)



Published by
JAMES T. IGOE COMPANY
Theatrical Printers
117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published Weekly by
JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:

1440 BROADWAY — Room 20
Telephone Bryant 5336

MARGARET I. MACDONALD
Resident Manager

Vol. 11

MARCH 1 to 15, 1923

No. 15

INDEX

Class	Play	Producer	Page
(A)	—“Adam and Eva”	Famous Players	236
(B)	—“Bell Boy 13”	First National	236
(A)	—“Bohemian Girl”	American Releasing Corp.	234
(C)	—“Bolted Door”	Universal	233
(C)	—“Buster”	Fox	225
(A-c)	—“Christian”	Goldwyn	244
(E)	—“Clouded Name”	Playgoers	242
(A-c)	—“Dangerous Age”	First National	228
(B)	—“Third Degree”	Universal	247
(A-c)	—“Java Head”	Famous Players	230
(A)	—“Jazzmania”	Metro	226
(C)	—“Last Hour”	Mastodon Films, Inc.	238
(A)	—“Love Letter”	Universal	246
(A)	—“Milady”	American Releasing Corp.	247
(A)	—“Money, Money, Money”	First National	235
(A)	—“Nobody’s Money”	Famous Players	233
(B)	—“Notoriety”	State Rights	242
(A)	—“Omar the Tentmaker”	First National	243
(B)	—“One Million in Jewels”	American Releasing Corp.	238
(B)	—“Pawn Ticket 210”	Fox	229
(A)	—“Poor Men’s Wives”	Al Lichtman	227
(B)	—“Prisoner”	Universal	239
(A)	—“Racing Hearts”	Famous Players	225
(B)	—“Romance Land”	Fox	228
(D)	—“Stormswept”	F. B. O.	231
(A)	—“Truxton King”	Fox	232
(A-c)	—“Voice from the Minaret”	First National	245
(B)	—“What a Wife Learned”	First National	241
(C)	—“While Paris Sleeps”	W. W. Hodkinson	231
(A)	—“World’s Applause”	Famous Players	240
Serial	—“Phantom Fortune”	Universal	237
Educational	—“Einstein’s Theory of Relativity”		248
Educational	—“Message of Emile Coue”		248

No Advertising Support Accepted!

"BUSTER"—Class C

(Adapted from story of same name)

Story:—Experience of Westerner Taming Young Woman from East

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Comedy-drama—Family.
Star—Average—Dustin Farnum.
Author—Average—William Patterson White.
Direction—Average—Colin Campbell.
Adaptation—Average—Jack Strumwasser.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Bill Coryell.....Dustin Farnum
Charlotte Rowland.....Doris Pawn
Swing.....Francis McDonald
Light Laurie.....Gilbert Holmes
Yvonne.....Lucille Hutton

March 1 to 15, 1923.

Footage—4,587 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Western Minus the Usual Amount of Thrill

There is not much to recommend this picture to the exhibitor or to his public other than the fact that it is clean and has a sprinkling of mildly applied comedy. Dustin Farnum plays a role that affords him little opportunity other than to smile fetchingly and often. Doris Pawn does ordinarily well as the girl from Boston, who mistook her guide and his aide for robbers and became so incensed at the humorous angle from which Bill Coryell viewed the situation that she plunged headlong into a trap set for her by the villain, who persuaded her to go riding with him and then kidnaped and imprisoned her. The only thrill of the picture occurs when Bill tries to ascend the face of a steep embankment by way of a rope that is perilously near the breaking point. Gilbert Holmes does well in the comedy role of Light Laurie, and Francis McDonald makes a good heavy.

PROGRAM COPY—"The Buster"—Featuring Dustin Farnum

Bill Coryell had his hands full taming the girl from Boston. See this amusing comedy-drama, in which Dustin Farnum is on the job with a wealth of smiles.

"RACING HEARTS"—Class A

(Adapted from story of same name)

Story:—Daughter Overrules Father's Aversion to Advertising; Wins Road Race

VALUE

Photography—Very good—Bert Baldrige.
TYPE OF PICTURE—Sporting—Fascinating.
Moral Standard—Average.

Story—Very good—Comedy-drama—Family.
Star—Very good—Agnes Ayres.
Author—Very good—Byron Morgan.
Direction—Very good—Paul Powell.
Adaptation—Very good—Will M. Ritchey.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Virginia Kent.....Agnes Ayres
Roddy Smith.....Richard Dix
John Kent.....Theodore Roberts
Fred Claxton.....Robert Cain
Jimmy Britt.....Warren Rogers
Silas Martin.....J. Farrell MacDonald

March 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PLAY—It Pays to Advertise.

Spirited Comedy-Drama Presents Agnes Ayres in Peppy Role

"Racing Hearts" brings memories of that splendid series of automobile stories in which Wallace Reid appeared not so very long ago. And the fact that Theodore Roberts is cast as before in the role of an automobile manufacturer and father to an irrepressible young person serves to intensify the im-

(Continued on next page)

No Advertising Support Accepted!

pression that the late actor should have his place in the cast. However, Agnes Ayres gives such a spirited performance, looking as pert and winsome as any flapper, that we are amply satisfied, and Richard Dix, as the regretful son of the opposing party, who has fallen before the smiles of the fascinating Virginia Kent, is quite as we would picture the romantic son of a sport king. Theodore Roberts is as always master of the situation, and Robert Cain is excellent as the heavy. The cast is good throughout, with Robert Brower, Warren Rogers and J. Farrell MacDonald getting in fine work. The racing scenes are well photographed, and one or two real thrills are staged in which accidents which seem to be very real occur. You can bank on this picture. Book it on the reputation of former auto racing pictures.

STORY OF THE PLAY

Virginia Kent, daughter of John Kent, manufacturer of the Grenada automobile, is so impressed with the idea that her father is losing out to his chief competitor, Smith, of the Mono machine, that she decides to try a little advertising of her own. Her first venture is in speeding at sixty miles an hour, which, however, fails to get her into jail, and thereby into the newspapers, because Roddy Smith, who is substituting for the cop, falls in love with her at first sight. Later, when Dad is over in London, she has a racing car built for Granada, and because the driver is being bribed by Smith, Sr., she drives it to victory herself. The story ends with Dad's fortunes taking a turn for the better, and Virginia and the son of the enemy betrothed.

PROGRAM COPY—"Racing Hearts"—Featuring Agnes Ayres

If you are longing to see another of those peppy Paramount automobile pictures with hairbreadth escapes on a dusty track, don't miss "Racing Hearts," with Agnes Ayres, Theodore Roberts and Richard Dix. It's a pippin'!

"JAZZMANIA"—Class A

(Especially prepared for screen)

Story:—Beautiful Queen Spurns Native Love and Marries American

VALUE

Photography—Very good—Oliver T. Marsh.

TYPE OF PICTURE—Frivolous—

Entertaining.

Moral Standard—Average.

Story—Very good—Farce-comedy—Adults.

Star—Very good—Mae Murray.

Author—Very good—Edmund Goulding.

Direction—Very good—Robert Z. Leonard.

Adaptation—Very good—Not credited.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Tiffany Productions

CAST

Ninon	Mae Murray
Jerry Langdon	Rod La Rocque
Captain Valmar	Robert Fraser
Sonny Daimler	Eddie Burns
Prince Otto of Como	Jean Hersholt
Baron Bolo	Lionel Belmore
Josephus Ramson	Herbert Standing
Marline	Mrs. J. Farrell MacDonald
Julius Furman	Wilfred Lucas
Colonel Kerr	Herbert Frank

March 1 to 15, 1923.

Footage—7,000 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None.

Good Light Entertainment, But Not Equal to Former Mae Murray Successes

The box office value of "Jazzmania" is unquestionably good, in spite of the fact that this production does not approach in artistic excellence "Fascination" or "Broadway Rose," previous successes in which Mae Murray starred. "Jazzmania" is a polite farce bordering at times on burlesque. The subject, an old one with a new twist, treats of a beautiful queen of some mythical kingdom, who is wooed by a prince who hopes to gain money and power to push his own crooked enterprises through marrying Ninon, the queen of Jazzmania. The scenes in which the pretty queen, breaking the bonds of convention, goes into the street disguised as a peasant during a festival and becomes enamored of jazz through seeing a couple of dancing negroes, are peppy and effective. As the picture progresses and Queen Ninon comes to America and Broadway, and is torn between her duty to her people and her love of America and one of its sons, there happens much to interest the average person. Miss Murray is fascinating at every phase of the story, and never more so than when she dances or appears in male attire. The transformation of her kingdom under the establishment of modern methods, when instead of being a mere queen she becomes a president, and sits at her desk like a modern business woman, is a happy thought on the part of the author, and is presented in a snappy and entertain-

(Continued on next page)

No Advertising Support Accepted!

ing way. The queen's determination to lift the burden of income tax from her people, and the allusions to this in subtitle more than once, will strike a popular vein with most audiences. You can't make any mistake in booking this picture. Bill it for all the jazz that's in it and it should make good. An excellent cast supports the star.

STORY OF THE PLAY

Queen Ninon, queen of a certain Balkan kingdom called Jazzmania, is wooed by Prince Otto of Como in anticipation of gaining control of affairs of state. Resisting her minister's attempt to force her into this marriage, she falls in love with an American reporter, Sonny Daimler, and through his influence she abdicates and goes to America, under an assumed name. Later she learns that her people are suffering under the leadership of Prince Otto, and she returns just in time to prevent the mineral resources of Jazzmania being sold to another country. Queen Ninon, profiting by what she has seen in America, converts her kingdom into a republic, of which she becomes the president, governing the land on super-modern methods.

PROGRAM COPY—"Jazzmania"—Featuring Mae Murray

The jazziest picture ever made, with pretty Mae Murray as the star! What more could you wish for in light, clean entertainment, and not a dull moment. Don't miss it.

"POOR MEN'S WIVES"—Class A

(Especially prepared for screen)

Story:—Unhappy Experience of Poor Man's Wife Tasting Joys of Rich

VALUE

Photography—Very good—Karl Struss.
TYPE OF PICTURE—Interesting.
Moral Standard—Good.

Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Author—Very good—Agnes Johnson.
Direction—Very good—Gasnier.
Adaptation—Very good—Agnes Johnson.
Technique—Very good.
Spiritual Influence—Average.
Producer—B. P. Schulberg

CAST

Laura Maberne.....Barbara La Marr
Jim Maberne.....David Butler
Claribel.....Betty Francisco
Richard Smith-Blanton.....Richard Tucker
Apple Annie.....Zasu Pitts
The Heavenly Twins.... { Muriel McCormac
 { Mickie McBan

March 1 to 15, 1923.

Footage—6,963 ft.

Distributor—Al Lichtman

Our Opinion

MORAL O'THE PICTURE—Contentment With One's Lot in Life.

Entertaining Presentation of Vital Problem

You will be almost sure to find a favorable reaction among your patrons to the latest B. P. Schulberg production, "Poor Men's Wives," especially among the feminine element. And indeed it is not unlikely that men too will be interested in the problem of Jim Maberne, taxicab driver, who lost his temper together with his respect for his wife when he found that she had paid the money he had saved to buy a taxi for an outfit to attend a ball. They will sympathize with his sensation of shattered dreams of a home and the comforts he had meant to give his family. Another interesting phase of the marital game is disclosed in Claribel's disappointing choice of a man with money and position in preference to a poor man and love. The picture is developed in an interesting way, with empty spaces neatly filled in with detail and atmosphere. Zasu Pitts serves splendidly in this capacity. Barbara La Marr is lovely as the poor man's wife and evidences marked emotional ability. David Butler is the best possible choice for Jim Maberne, and Richard Tucker gives a fine portrayal of the sort of man none of us admire. Betty Francisco is also an excellent acquisition to the cast and wears some beautiful clothes well. The children of the play are delightful.

STORY OF THE PLAY

Laura Maberne becomes dissatisfied with her lot as the wife of a poor man through the influence of Claribel, her chum who threw down Jim Maberne to marry Richard Smith-Blanton, a wealthy reprobate. Laura, urged by Claribel to order an outfit on approval to wear to the artists' ball, meets a tragic situation when, on awaking late the morning after the ball, she finds the gown cut in pieces by her twin babies. A persuader in the shape of an agent, accompanied by a policeman, causes Laura to break open her husband's savings bank and pay for the gown with the money he had saved to buy a taxicab of his own. The incidents that follow include a stormy interview between husband and wife, during which the latter is turned

(Continued on next page)

No Advertising Support Accepted!

out of her home, and the intercession of Claribel, after her husband has insulted Laura and has been knocked down by Jim Maberne as punishment for his audacity. The story ends happily for Jim and Laura.

PROGRAM COPY—"Poor Men's Wives"—Barbara La Marr and David Butler

Sipping the joys of the rich proved a near-tragedy in the life of Laura Maberne, wife of a sturdy taxicab driver. Don't fail to see "Poor Men's Wives," featuring beautiful Barbara La Marr and David Butler.

"ROMANCE LAND"—Class B

(Especially prepared for screen)

Story:—Romantic Rancher Wins Maid in Suit of Armor

VALUE

Photography—Good—Dan Clark.
TYPE OF PICTURE—Romantic adventure.
Moral Standard—Average.

CAST

Story—Average—Romantic melodrama—Family.

Star—Good—Tom Mix.
Author—Good—Kenneth Perkins.
Direction—Good—Edward Sedgwick.
Adaptation—Good—Joseph F. Poland.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Fox

"Pep" Hawkins.....Tom Mix
Nan Harvess.....Barbara Bedford
"Scrub" Hazen.....Frank Brownlee
White Eagle.....Pat Chrisman
Counterfeit Bill.....George Webb
Sheriff.....Wynn Mace

March 1 to 15, 1923.

Footage—3,975 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Story Makes Average Vehicle for Star

Judging "Romance Land" from the story angle, it is not up to Tom Mix's usual standard. The plot consists of a series of incidents hooked together, each incident as a basis for some particular spectacle, comedy stunt or thrill, and cannot therefore be compared with other carefully constructed ones. A rodeo at which a thrilling chariot race takes place, and also a vehicle race is one of the features of the picture, together with unusually interesting locale in a part of the west that has not yet been overdone. The usual amount of western comedy and intrigue pervades the picture, which should prove satisfactory in the majority of theatres.

STORY OF THE PLAY

"Pep" Hawkins is a romantic rancher who lives in a secluded hut with a full-blooded Indian, and several suits of medieval armor. On one of Pep's jaunts into the hills, attired as a knight of the period of King Arthur, he meets and falls in love with Nan Harvess, whose guardian is bent on marrying her to a man who will not disclose his dishonest methods of handling her fortune. In the incidents that follow, Nan barely escapes being forced into marriage with Counterfeit Bill, and Pep stages a rescue that includes a series of thrilling adventures. The close of the story shows Nan and Pep happy.

PROGRAM COPY—"Romance Land"—Featuring Tom Mix

Romantic "Pep" Hawkins' chance to play Sir Knight of the golden age arrived when he least expected it. See Tom Mix pulling a lot of funny stunts in a suit of armor.

"DANGEROUS AGE"—Class A-c

(Especially prepared for screen)

Story:—Experience of Middle-aged Man Who Seeks Romance With Youth

VALUE

Photography—Excellent—Jackson J. Rose.
TYPE OF PICTURE—Fascinating.
Moral Standard—Good.

CAST

Story—Excellent—Drama—Family.
Star—Excellent—Fred Stone.
Author—Excellent—Frances Irene Reels.
Direction—Excellent—John M. Stahl.
Adaptation—Excellent—J. G. Hawks and Bess Meredyth.
Technique—Excellent.
Spiritual Influence—Good.
Producer—Louis B. Mayer

John Emerson.....Lewis Stone
Mary Emerson.....Cleo Madison
Ruth Emerson.....Edith Roberts
Gloria Sanderson.....Ruth Clifford
Mrs. Sanderson.....Myrtle Stedman
Bob.....James Morrison
Bebe Nash.....Helen Lynch
Ted.....Lincoln Stedman
Tom.....Edward Burns
Robert Chanslor.....Richard Tucker

March 1 to 15, 1923.

Footage—7,204 ft.

Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O' THE PICTURE—Disappointment Is Result When Age Seeks Romance With Youth.

Splendid Production Provides Entertainment for All Classes

The tragedy of fleeting romance, and the still greater tragedy which meets the man who tries to grip romantic illusions that mock him from the avenues of youth, forms the subject of "The Dangerous Age," one of the most skillfully directed of modern photodramas. The great charm of this production lies not alone with the vital theme, or with the splendid cast that plays the picture, but with the vision of adapters and director in deliberating sufficiently on each individual situation to round it out with detail and atmosphere that serves to familiarize the spectator with the characters, their sensations and attitude toward life. In short "The Dangerous Age" is a human drama. Lewis Stone as the man whose wife is so absorbed in the drab things of life that she has no time for romance gets completely under the skin of the character, and there is both comedy and pathos in the perfectly natural and thoroughly mannish things he causes this character to do. Cleo Madison may be criticised for being slightly too youthful a type for the unromantic wife, but barring physical unsuitability she does well. Edith Roberts' portrayal of Ruth Emerson aglow with the joy of first love, and James Morrison's conception of the role of the youthful lover Bob are pleasant memories of what wholesome screen romance should be. Ruth Clifford is beautiful as the girl who thoughtlessly caused a near-tragedy in the lives of the Emersons, and innocently put things to rights by telling John Emerson that he was old enough to be her father. John Emerson's race from New York to his own home in a breathless effort to overtake a letter written in a mad moment to his wife creates a vast amount of suspense. Book this picture by all means. Your patrons will thank you.

STORY OF THE PLAY

On a lovely spring evening, "when a young man's fancy lightly turns to thoughts of love," John Emerson, no longer young, the husband of a good wife and the father of a lovely daughter, finds himself again under the magic spell of romance. His first thoughts as in years gone by, are of his wife. But friend wife is too busy mending to take serious note of her husband, whom she reproaches with acting like a silly boy. The outcome of this is that on John's next trip to New York he fancies he is in love with a pretty young girl, who accepts his attention until he speaks of love, and then, after John has written home to his wife to ask for a divorce, she tells him that she has not thought of him in terms of love, and that he is old enough to be her father. The close of the story, which also includes the romance of Emerson's daughter, shows the return of the husband, repentant, to a wife who has discovered her mistake.

PROGRAM COPY—"The Dangerous Age"—Featuring Lewis Stone

Spring is a dangerous season for middle-aged men who are still chasing the illusions of youth. You can't afford to miss "The Dangerous Age," a wholesome, romantic drama featuring Lewis Stone and a splendid cast.

"PAWN TICKET 210"—Class B

(Adapted from play of same name)

Story:—Child Left in Pawn Reclaimed by Parents Years Later

VALUE

Photography—Good—George Schneiderman.
TYPE OF PICTURE—Interesting.
Moral Standard—Good.

Story—Good—Drama—Family.
Star—Good—Shirley Mason.
Authors—Good—David Belasco and
Clay M. Greene.

Direction—Good—Scott Dunlap.
Adaptation—Good—Jules Furthman.
Technique—Good.
Spiritual Influence—Average.
Producer—Fox

CAST

Meg Shirley Mason
Chick Saxe Robert Agnew
Ruth Sternhold Irene Hunt
Abe Levi Jacob Abrams
Mrs. Levi Dorothy Manners
Harris Levi Fred Warren

March 1 to 15, 1923.

Footage—4,871 ft.

Distributor—Fox

Our Opinion

MORAL O' THE PICTURE—Hasty Conclusions Often Lead to Sorrow.

Story, Star and Cast Have Fine Opportunities

This is the best of the recent Shirley Mason pictures, for the reason that the story is interesting and the direction such as to bring out the best points
(Continued on next page)

No Advertising Support Accepted!

of both star and supporting cast. The theme is not new, but under the treatment given it in this particular instance it cannot fail to interest. Jacob Abrams gives an effective portrayal of the pawnbroker who cared for the child otherwise represented by pawn ticket 10 until she budded into womanhood, requiring opportunities which the pawnshop atmosphere could not provide. The development of the plot, which brings the child's mother on the scene to claim her, also reveals two interesting facts, namely, that her new guardian, John Strong, is also her father, and incidentally the wife who deserted Abe Levi several years previous was the cause of the domestic trouble in the home of John Strong.

PROGRAM COPY—"Pawn Ticket 210"—Featuring Shirley Mason

Who would have thought that fate could weave as neat a pattern of cross-purposes as that surrounding pretty Meg, represented by a pawn ticket. Shirley Mason is the star.

"JAVA HEAD"—Class A-c

(Adapted from novel of same name)

Story:—Chinese Wife Commits Suicide When American Husband Loves Another

VALUE

Photography—Excellent—Bert Glennon.
TYPE IF PICTURE—Fascinating.
Moral Standard—Average.

Story—Excellent—Drama—Family.
Cast—Excellent—All-Star.
Author—Excellent—Joseph Hergsheimer.
Direction—Excellent—George Melford.
Adaptation—Excellent—Waldemar Young.
Technique—Excellent.
Spiritual Influence—Average.
Producer—Paramount

CAST

Taou Yuen.....Leatrice Joy
Nettie Vollar.....Jacqueline Logan
Jeremy Ammidon.....Frederick Strong
Gerrit Ammidon.....Albert Roscoe
William Ammidon.....Arthur Stuart Hull
Rhoda Ammidon.....Rose Tapley
Laurel Ammidon.....Violet Axelle
Sidsall Ammidon.....Audrey Berry
Camilla Ammidon.....Polly Archer

March 1 to 15, 1923.

Footage—7,865 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None Clearly Defined.

Production Is Achievement of Motion Picture Direction

It is rather unfortunate that the title of the splendid production "Java Head" gives no clue whatsoever to the character of the picture, and therefore the exhibitor will have to rely almost entirely on the billboards in putting it across with a public that knows nothing of the production's excellence. The story of Java Head, laid for the most part on the New England coast, is fulsome in plot, and presents so many different characters and types which have something to do with the main issue that an abundance of interesting detail is constantly forthcoming. George Melford has succeeded in giving individuality to the large cast of characters which the story makes necessary, and the result is distinctly artistic and satisfying. Leatrice Joy does well with the role of Taou Yuen, the Chinese wife of an American seaman whose arrival at his home town makes the sacrifice to save Taou Yuen from death doubly hard when he realizes that he still loves a former sweetheart. One of the pleasing portrayals of the picture is that of Rhoda Ammidon by Rose Tapley. This character is the one among many who sympathized with the little Chinese wife. The suicide of the wife is not pleasant to contemplate but is true to Chinese traditions and makes the happy ending possible. A glance over the names in the cast will assure you of much excellence which we have not space to dwell on in the review of a truly meritorious production.

STORY OF THE PLAY

Gerrit Ammidon, returning from China with his little Chinese wife, Taou Yuen, whom he has married to save her from death when she has overstepped certain conventionalities demanded in the conduct of Chinese women, discovers that he still loves Nettie Vollar, a former sweetheart, whose father has driven him from her because of a family quarrel. In the events that follow, in which Yaou Yuen is made to feel that she is not as good as the Americans, she finally learns of the love existing between her husband and Nettie Vollar, and, determining to sacrifice her life that they may be happy, she commits suicide.

PROGRAM COPY—"Java Head"—Featuring an All-Star Cast

Gerrit Ammidon, a sturdy New England seaman, would have been true to his little Chinese wife to the end had she not changed his destiny by committing suicide. Leatrice Joy and Albert Roscoe are the featured members of the cast of "Java Head," an interesting and artistic production.

No Advertising Support Accepted!

"STORMSWEPT"—Class D

(Especially prepared for screen)

Story:—Friendship of Two Seamen Threatened in Quarrel Over Woman**VALUE**

Photography—Good—Ben Reynolds.
 TYPE OF PICTURE—Uninteresting.
 Moral Standard—Average.

CAST

William McCabe.....Wallace Beery
 Shark Moran.....Noah Beery
 Ann Reynolds.....Virginia Browne Faire
 Nelda McCabe.....Arlene Pretty
 SnapeJack Carlyle

Story—Fair—Melodrama—Family.
 Cast—Good—Featuring Noah and Wallace Beery.

Author—Fair—H. H. Van Loan.
 Direction—Fair—Robert Thornby.
 Adaptation—Fair—Winifred Dunn.
 Technique—Fair.

Spiritual Influence—Neutral.

Producer—Not known

March 1 to 15, 1923.

Footage—5,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None.

Slender Plot Has Fine Sea Backgrounds, But Is Poorly Developed

Unfortunately the plot of "Stormswept" offers very little in the way of entertainment. The story starts out with a big idea which causes the spectator to grope indefinitely for some moral issue concerning unbreakable bonds of friendship, for nothing of account happens. The sea atmosphere is excellent, and much interest should be aroused from this fact. One of the thrilling moments of the picture occurs when a madman climbs the mast of the light ship during a storm and smashes the lamps. Another point of interest in the picture is the fact that the Beery brothers, Wallace and Noah, appear together in the two leading roles. Needless to say, their work is beyond criticism. The story concerns two men whose friendship is formed through association on a light ship. The first break occurs over a woman picked up from a foundered row boat. When one of the pair learns that she is the wife of his friend and the cause of his unhappiness, he forgets the jealousy that caused him to attack him. The unscrupulous woman scorned, the two men shake hands, vowing undying friendship.

"WHILE PARIS SLEEPS"—Class C

(Adapted from "The Glory of Love")

Story:—Artist's Model and Lover Victims of Sculptor's Jealousy**VALUE**

Photography—Good—Rene Guissart.
 TYPE OF PICTURE—Sensational.
 Moral Standard—Average.

CAST

BebeMildred Manning
 SantadosLon Chaney
 LoverJack Gilbert

Story—Average—Romantic melodrama—Adults.

Cast—Good—All-Star.

Author—Average—Pan.

Direction—Average—Maurice Tourneur.

Adaptation—Average—Not credited.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Maurice Tourneur

March 1 to 15, 1923.

Footage—4,850 ft.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—None.

Unpleasant Story Has Convincing Atmosphere

An unhappy choice of subject destroys to a certain extent the claim to merit of the Maurice Tourneur production "While Paris Sleeps." There is little to be gained in spending time on the unnecessary screening of horrors; and after the final reel of this picture is run all you have to carry away with you is the memory of a troubled romance which is overshadowed by the jealousy of a sculptor and the machinations of a madman who became demented over

(Continued on next page)

No Advertising Support Accepted!

constructing a series of wax work horrors. The cast is an excellent one, but no one, with the possible exception of Mildred Manning, is overstocked with opportunity. Theatres catering to sensation loving audiences will find this production moderately satisfactory.

STORY OF THE PLAY

Bebe, an artist's model, is loved by a sculptor, but the girl is indifferent, and on meeting a young American, comes under the spell of romance. Later the young man's father, believing her to be the same as other women of her class whom he has known, requests her to give his son up. In the meantime, a builder of wax works horrors, demented through his long application to gruesome subjects, follows the suggestion of Santados, the sculptor, that he use the young man as a human victim of a torture machine he has invented. The young man is rescued before it is too late, and while he is delirious in the hospital, calling for Bebe, his father realizes that the only cure for his son is the presence of the girl. The story ends happily.

PROGRAM COPY—"While Paris Sleeps"—Featuring an All-Star Cast

Sculptor Santados took advantage of instruments of the devil in ridding himself of a rival, but awakened conscience removed a horrible menace. A fine cast plays this Maurice Tourneur romantic melodrama.

"TRUXTON KING"—Class A

(Adapted from one of the Graustark stories)

Story:—Spy Suspect Saves Life of Child Prince

VALUE

Photography—Average—Not credited.

TYPE OF PICTURE—Adventurous—Romantic.

Moral Standard—Average.

Story—Very good—Romantic drama—Family.

Star—Very good—John Gilbert.

Author—Very good—George Barr McCutcheon.

Direction—Very good—Jerome Storm.

Adaptation—Very good—Paul Schofield.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Fox

CAST

Truxton King.....John Gilbert

Lorraine.....Ruth Clifford

Count Marlanx.....Frank Leigh

Prince Robin.....Mickey Moore

Robbs.....Otis Harlan

Count Carlos Von Enge...Henry John Miller

John Tullis.....Richard Wayne

William Spanz.....Willis Marks

Olga Platanova.....Winifred Bryson

Baron Dangloss.....Mark Fenton

March 1 to 15, 1923.

Footage—5,613 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Adaptation of Graustark Story

A rollicking spirit of romantic adventure pervades the latest John Gilbert production "Truxton King." Your patrons are apt to like the production because it provides a number of laughs along with the somewhat thrilling action of the play. The situation provided by the celebrated author, George Barr McCutcheon, in which a young American entering the gardens of the royal palace is mistaken for a spy and thereafter during his efforts to save the little Prince Robin from his enemies suffers persecution, affords many adventurous incidents. John Gilbert is well suited to the role of Truxton King, and Ruth Clifford is lovely as Aunt Lorraine, an American girl mistaken by the hero for a princess. Little Mickey Moore plays the role of Prince Robin in his usual fetching manner, and Frank Leigh is excellent as Marlanx the heavy. An unusual feat of photography during an attack on the castle shows the cavalry horses leaping over the head of the cameraman who is located in a trench. The effect is quite thrilling.

STORY OF THE PLAY

Truxton King, an American traveler, enters the royal gardens and meets Robin, the child prince. A beautiful girl also appears on the scene, who is greeted by the prince as Aunt Lorraine, and is mistaken by Truxton King for a princess. Later King is suspected of being a spy, and discovering a plot against the life of the prince by one Marlanx, who had been exiled by the late king, he is finally instrumental in rescuing both the prince and Lorraine from harm. The close of the story discloses that Lorraine is the sister of King's best friend, and opens the way for the wedding of hero and heroine.

PROGRAM COPY—"Truxton King"—Featuring John Gilbert

When an American saunters into the gardens of royalty unannounced, what can he expect? Come and see into what a remarkable series of adventures a little curiosity led one good American youth. John Gilbert is the star.

No Advertising Support Accepted!

"NOBODY'S MONEY"—Class A

(Adapted from play of same name)

Story:—Adventures of War Hero Investigating Crooked Executor**VALUE**

Photography—Very good—E. C. Schoenbaum
TYPE OF PICTURE—Humorous adventure.
 Moral Standard—Average.

Story—Very good—Comedy-melodrama—
 Family.

Star—Very good—Jack Holt.
 Author—Very good—William LeBaron.
 Direction—Very good—Wallace Worsley.
 Adaptation—Very good—Beulah Marie Dix.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Paramount

CAST

John Webster.....Jack Holt
 Grace Kendall.....Wanda Hawley
 Eddie Maloney.....Harry Depp
 Carl Russell.....Robert Schable
 Frank Carey.....Walter McGrail
 Mrs. Judson.....Josephine Crowell
 Annette.....Julia Faye
 Governor Kendall.....Charles Clary
 Briscoe.....Will R. Walling
 Kelly.....Clarence Burton

March 1 to 15, 1923.

Footage—5,584 ft.

Distributor—Famous Players

Our Opinion**MORAL O'THE PICTURE—A Crook Is Easiest Beaten by His Own Methods.****A Rollicking Comedy-Melodrama With Interesting Types**

You can make no mistake in boosting "Nobody's Money" because everyone will like it. It is a peppy comedy-melodrama of an unusual sort. Every foot of film is employed for your entertainment and every player does his or her best to put the story across with the aid of excellent direction. As may be noted the cast is masculine in the majority, with pretty Wanda Hawley, Julia Faye, Eileen Manning and Josephine Crowell holding the feminine end. The situation, in which a war hero, reported dead, returns to find that his father's business has been appropriated by a crook, is a good one. His association with a safe cracker with whom he enters the town as a book seller under an assumed name, affords most of the comedy. And just here we must mention the fine performance of Harry Depp as Eddie Maloney, whose sojourn as a guest in the house of the governor was filled with opportunities for his favorite diversion of safe cracking. Walter McGrail and Robert Schable do excellent team work as a pair of journalists trying to dodge the income tax and incidentally a libel suit. The editing and subtitling is excellent.

STORY OF THE PLAY

John Webster, reported killed in France, returns to find his father's estate in the hands of a crook, who is appropriating the funds for his own purposes. His adventures include impersonating a writer who never existed, experiences with a professional crook whom circumstances made him claim as his secretary, and helping to elect for governor the father of a girl he fell in love with.

PROGRAM COPY—"Nobody's Money"—Featuring Jack Holt

Here's a picture that's going to put you in good humor. It's one of the best comedy-melodramas of the season, with Jack Holt and a notable cast. Up to date in theme and development, rich in adventure, comedy and romance.

"BOLTED DOOR"—Class C

(Adapted from story of same name)

Story:—Experience of Unloved Husband Whose Wife Falls for Fortune Hunter**VALUE**

Photography—Very good—Benjamin Kline.
TYPE OF PICTURE—Trivial.
 Moral Standard—Fair.

Story—Average—Drama—Adults.
 Star—Good—Frank Mayo.
 Author—Average—George Gibbs.
 Direction—Average—William Worthington.
 Adaptation—Average—George Randolph
 Chester.
 Technique—Average.
 Spiritual Influence—Neutral.

Producer—Universal

CAST

Brooke Garriott.....Frank Mayo
 Oliver Judson.....Charles A. Stevenson
 Natalie Judson.....Phyllis Haver
 Rene De Land.....Nigel Barry
 Natalie's Chum.....Kathleen Kirkham
 Attorney Bronson.....Frank Whitson
 Attorney Rose.....Anderson Smith
 Butler.....Calvert Carter

March 1 to 15, 1923.

Footage—4,126 ft.

Distributor—Universal

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Trivial Plot Marks Production With Popular Star Up to Standard

Frank Mayo plays up to his usual standard in "The Bolted Door," which is based on a trivial plot of more or less sex appeal. The theme of the "bolted door" is an old one, in which a bride, married under the stipulations of her uncle's will, locks the door on the bridegroom. Phyllis Haver gets very little out of the role of Natalie Judson; in fact, she is miscast. And we can imagine that a warmer personality would have developed interesting phases of Natalie's character. However, there is every reason to believe that "The Bolted Door" will be popular with the average audience. It is a cheaply made picture, we should say, with an average cast.

STORY OF THE PLAY

Brooke Garriott has worked himself from elementary stages in a machine shop up to a place on the executive staff. His employer, anxious that his niece, Natalie, should marry Brooke, who has always loved her, is unable to persuade her to forget her prejudices against a man who has been a mechanic. At his death the old man leaves his property to Natalie and Brooke, provided that they marry within six months. Otherwise the estate will be given to charity. Natalie consents, but persists in associating with a fortune hunter, Rene De Land. When it is discovered that the funds of the estate have been dissipated by a dishonest executor, Rene De Land steps out, but not before he is given a well-deserved thrashing by Brooke. Natalie finally discovers that she loves her husband.

PROGRAM COPY—"The Bolted Door"—Featuring Frank Mayo

Brooke Garriott's manliness finally appealed to a wife who looked upon her husband as nothing more than an expert mechanic. Frank Mayo gives a colorful performance in "The Bolted Door," a picture based on the marriage problem.

"BOHEMIAN GIRL"—Class A

(Adapted from opera of same name)

Story:—Romance of Girl Stolen by Gypsies

VALUE

Photography—Very good—Rene Guissart.

TYPE OF PICTURE—Romantic.

Moral Standard—Average.

Story—Very good—Romantic drama—Family.

Cast—Very good—Featuring Gladys Cooper.

Author—Very good—Michael William Balfe.

Direction—Very good—Harley Knowles.

Adaptation—Very good—Not credited.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Harley Knowles

CAST

Arline Gladys Cooper

Thaddeus Ivor Novello

Buda Ellen Terry

Gypsy Queen..... Constance Collier

Devilshoof C. Aubrey Smith

Count Arnheim..... Henry Vibart

Count Florestein..... G. McLaughlin

March 1 to 15, 1923.

Footage—6,462 ft.

Distributor—American Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Pleasing Adaptation of Popular Opera

Ivor Novello, the magnetic new leading man introduced to America through the Harley Knowles screen version of "The Bohemian Girl," is destined to be a favorite, and we understand is to be added to the list of screen stars in America. As Thaddeus, the Polish youth whom fortune placed in association with a band of gypsies, he is as romantic as the role demands and projects a personality that is not easily forgotten. Mr. Novello is distinctly fetching and unquestionably talented. Gladys Cooper has the title role, and although she has not been seen on the American screen in some time, she proves that she has lost nothing through absence, but on the contrary is a refreshing change. The plot of "The Bohemian Girl" is substantial enough to provide good entertainment, and the settings found for it abroad are both appropriate and beautiful. The forest scenes, the gypsy camp, with its queer looking wagons and its various types, and the home of the heroine's father, with its rich appointments, are interesting. And one of the loveliest settings is that given the well-known musical number from the opera, "I Dreamt I Dwelt in Marble Halls." The cast, as will be noticed, is unusually interesting, and containing the names of Ellen Terry, who,

(Continued on next page)

No Advertising Support Accepted!

by-the-way, plays a small part; Constance Collier, and C. Aubrey Smith. This production has a good chance for success wherever it is shown. A peculiarity of the picture is that the girl, Arline, is the only one whose appearance suggests a lapse of time as the story progresses.

STORY OF THE PLAY

Arline, a little girl stolen by a gypsy to avenge an insult offered his band by the child's father, is loved by Thaddeus, son of a famous Polish patriot, who has been thrown by fortune into association with the gypsies. And when in after years the gypsies come again to the forest where the child was stolen and she is arrested for theft committed by another while she is telling fortunes, she is brought before her own father. Arline, reunited with her own people, still loves Thaddeus, and after a series of adventures, during which she at last learns of his noble birth, the story closes with the betrothal of Thaddeus and Arline.

PROGRAM COPY—"The Bohemian Girl"—Featuring Gladys Cooper

You will be as pleased with the screen version of the popular opera, "The Bohemian Girl," as with the musical version. The romantic role of Thaddeus is played by a new and magnetic screen actor, Ivor Novello, and Gladys Cooper is exquisite in the title role.

"MONEY, MONEY, MONEY"—Class A

(Adapted from story of same name)

Story:—Family Tricked Into Spending Fake Inheritance Loan

VALUE

Photography—Very good—Joseph Brotherton.
TYPE OF PICTURE—Interesting.
Moral Standard—Good.

Story—Very good—Drama—Family.
Star—Very good—Katherine MacDonald.
Author—Very good—Larry Evans.
Direction—Very good—Tom Forman.
Adaptation—Very good—Hope Loring.
Technique—Good.
Spiritual Influence—Good.
Producer—B. P. Schulberg

CAST

Priscilla Hobbs.....Katherine MacDonald
George C. Hobbs.....Carl Stockdale
Mrs. Hobbs.....Frances Raymond
Lennie Hobbs.....Paul Willis
Mr. Carter.....Herschel Mayall
Mrs. Carter.....Bronda Fowler
Caroline Carter.....Margaret Loomis
J. J. Grey.....Charles Clary
Roggie Grey.....Jack Dougherty

March 1 to 15, 1923.

Footage—5,995 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Don't Spend Money Before You Get It.

Production Interesting as a Whole—Wholesomely Attractive

The theme on which "Money, Money, Money" is built is one that has been presented on the screen before, but not frequently enough to become wearisome. The story of a father's financial ruin through the careless extravagance and social ambitions that beset youth is a vital and interesting subject; and Tom Forman has developed the Larry Evans story in a fashion that permits of some comedy, a good deal of pathos, and considerable suspense. Katherine MacDonald is not called on for serious work, but is successful in grasping the story's moods. She is quite as attractive in the simple attire of the opening of the picture as in her more ambitious frocks, and Jack Dougherty, playing opposite to her, is pleasing as the lover. The laurels for acting go to Carl Stockdale, who has an excellent conception of the role of the unappreciated father. The settings of the picture are interesting and include a country club and the adjacent golf links, as well as the quiet atmosphere of the village and home.

STORY OF THE PLAY

Priscilla Hobbs, daughter of a retail merchant in a small town, is slighted by the richer set. Matters change when her mother receives a caller, with news that she has inherited a fortune, accompanied by the president of the bank with a scheme to loan Mr. Hobbs' money until such time as the inheritance money becomes a reality. Urged against his better judgment, Hobbs consents, and then comes a period of extravagance, fine clothes and social functions. But the Hobbs family is again humiliated when banker Carter, who is in a scheme to force Hobbs to sell out, presses the note, and it is discovered that the inheritance amounts to less than a hundred dollars. A romance on the side between Priscilla and the son of a rich manufacturer saves the day, and sends Priscilla hurrying to her lover's father with an appeal backed up by a winning personality.

PROGRAM COPY—"Money, Money, Money"—Katherine MacDonald

It wasn't until Priscilla Hobbs had fathomed the shallow pool of social distinction that she realized her folly. This is a truly interesting tale of misguided ambitions. Beautiful Katherine MacDonald is the star.

No Advertising Support Accepted!

"BELL BOY 13"—Class B

(Especially prepared for screen)

Story:—Young Man's Experience in Making Good on Work Problem**VALUE**

Photography—Good—Bert Cann.
 TYPE OF PICTURE—Humorous.
 Moral Standard—Average.

Story—Good—Polite Farce—Family.
 Star—Good—Douglas MacLean.
 Author—Good—Austin Gill.
 Direction—Good—William Seiter.
 Adaptation—Good—Violet Clark.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Thomas H. Ince

CAST

Harry Elrod.....Douglas MacLean
 Kitty Clyde.....Margaret Loomis
 Uncle Elrod.....John Stepping
 Pink.....Jean Walsh
 The Mystery Man.....Eugene Burr

March 1 to 15, 1923.

Footage—3,940 ft.

Distributor—First National

Our Opinion**MORAL O'THE PICTURE—None.****Entertaining Farce—Will Depend on Appropriate Music**

"Bell Boy 13" viewed without the aid of a musical accompaniment impresses the writer as being a production in which the farcical situations and business will be doubly humorous under the halo of a well-arranged musical setting. The situation in which a young man in love with a pretty girl, and prevented from marrying her by his uncle's persistent interference on the ground that his nephew should attend to business first, and by the girl's refusal to have anything to do with him unless he goes to work, develops in a humorous way when he becomes a bell boy. The incidents that follow during which he is discovered by his sweetheart and relatives much to the chagrin of both parties, are all more or less humorous. The picture is well directed, but does not present anything out of the ordinary. Douglas MacLean does well and is supported by a capable cast.

PROGRAM COPY—"Bell Boy 13"—Featuring Douglas MacLean

Harry Elrod, nephew of a rich and cantankerous uncle, is placed in a strange predicament when uncle and sweetheart appear at a hotel where he has taken a job as bell boy. Douglas MacLean is the star.

"ADAM AND EVA"—Class A

(Adapted from play of same name)

Story:—Girl's Extravagance Conquered Through Lover's Scheme**VALUE**

Photography—Very good—Harold Wenstrom.
 TYPE OF PICTURE—Humorous—Romantic.
 Moral Standard—Average.

Story—Very good—Comedy—Family.
 Star—Very good—Marion Davies.
 Author—Very good—Guy Bolton.
 Direction—Very good—Robert G. Vignola.
 Adaptation—Very good—Luther Reed.
 Technique—Very good.
 Spiritual Influence—Average.
 Producer—Cosmopolitan

CAST

Eva King.....Marion Davies
 Adam Smith.....T. Roy Barnes
 Mr. King.....Tom Lewis
 Uncle Horace.....William Norris
 Lord Andy.....Percy Ames
 Clinton DeWitt.....Leon Gordon
 Julie DeWitt.....Luella Gear
 Eva's Admirers.....{ Bradley Barker
 { John Powers

March 1 to 15, 1923.

Footage—7,153 ft.

Distributor—Famous Players

Our Opinion**MORAL O'THE PICTURE—Thoughtless People Made Useful Through Adversity.****Good Moral Teaching Underlies Theme of Entertaining Picture**

The popular stage play, "Adam and Eva," proves an excellent screen vehicle for Marion Davies, although she is not called upon for any great exercise of talent such as was demanded by her last picture, "When Knighthood Was in Flower." On the contrary, "Adam and Eva" is just "good fun," with just ordinary things expected of everyone excepting author and director. The situation in

(Continued on next page)

No Advertising Support Accepted!

which an extravagant young woman who believes that papa is good for all the pretty clothes, jewels, etc., that she may buy, is forestalled in her career of recklessness by a knowing young man left in charge of papa's affairs while he goes on a vacation, is one of the best. Eva's attempt to make papa believe that he is the victim of a serious illness so that he will go away and leave her and the rest of the family to their extravagances, provides some especially good comedy. The scenes on the farm, where believing that father is a ruined man, Eva and her friends "buckle to" and make good on the production of eggs and honey, contain the real lesson of the picture. Eva's disgust when father arrives from South America richer than ever, and she learns that Adam has tricked her into believing a big white lie, is an amusing point. Marion Davies makes good every inch of the way, and T. Roy Barnes is quite the type for Adam. Tom Lewis is excellent as the father, and the remainder of the cast is composed of finished players. The star wears some pretty clothes, and altogether the picture is one that recommends itself to the best theatres as well as to the neighborhood houses.

STORY OF THE PLAY

Eva King, thoughtless and extravagant, resents her father's interference and also his announcement that he is going to send her to the farm. To avert this seeming disaster she schemes with a young doctor to make her father believe he is ill and in need of a vacation. A young man, Adam Smith, looking for an opportunity, is given charge of Mr. King's affairs while he is away in South America, and when no longer able to prevent the family from overstepping its monthly allowance, he tells them that their father is a ruined man. Eva decides to hide her jewels and save them for father, and also to take the family to the farm. On his return Mr. King finds Eva converted into a farmerette, running a thriving egg and honey business. After Eva has recovered from being angry with Adam they decide to marry. But the family has learned a lesson of usefulness and economy it will never forget.

PROGRAM COPY—"Adam and Eva"—Featuring Marion Davies

Eva needed taming and got a much-needed lesson in economy when Adam took the reins. Dainty, romantic and humorous is Marion Davies' latest production—comedy de luxe.

"PHANTOM FORTUNE"—Serial

(Especially prepared for screen)

Story:—Young Man's Fight to Save Father's Business from Ruin

VALUE

Photography—Good—Buddie Harris.
TYPE OF PICTURE—Sensational.
Moral Standard—Good.

Story—Good—Melodrama—Family.
Star—Good—William Desmond.
Authors—Good—Dewey Coldewey and George Hively.
Direction—Good—Robert Hill.
Adaptation—Good—Dewey Coldewey and George Hively.
Technique—Good.
Spiritual Influence—Average.
Producer—Universal

CAST

Larry Barclay.....William Desmond
Mary Rogers.....Esther Ralston
Speck O'Dawn.....Lewis Sargent
Hamilton.....Harry De Vere
Owens.....George Webb
Nadine.....Cathleen Calhoun
The Flame.....Al Hart
The Ox.....Dick Sutherland

March 1 to 15, 1923.

Length—12 two-reel chapters

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Determination and Faith Half the Battle of Success.

Series Drives Home Truths on Business Success

If you are looking for an extraordinarily peppy, fast-moving serial, you may be disappointed in "The Phantom Fortune." On the other hand, the substantial quality of its plot, and the fact that it has an inspirational appeal with a vigorously applied lesson on winning business success through determination, should serve as a high recommendation for its use in the neighborhood house. William Desmond is surrounded by a good cast, in which Lewis Sargent, George Nichols and Esther Ralston are prominent members. Each chapter has its special thrill, and the story, in which a young man refuses to allow his dead father's business to be swallowed up by competitors, and is aided in his efforts by his feminine secretary and the office boy, is interesting. The first three chapters give good promise.

No Advertising Support Accepted!

"ONE MILLION IN JEWELS"—Class B

(Especially prepared for screen)

Story:—Feminine Crook Gives Life to Save Detective She Loves

VALUE

Photography—Good—W. B. Teurs.
 TYPE OF PICTURE—Adventurous.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Stars—Good—Helen Holmes and
 J. P. McGowan.

Author—Good—J. P. McGowan.
 Direction—Good—J. P. McGowan.
 Adaptation—Good—J. P. McGowan.
 Technique—Good.
 Spiritual Influence—Neutral.

Producer—Brush Photoplays, Inc. Footage—5,326 ft. Distributor—American Releasing Corp.

CAST

Helen Morgan.....Helen Holmes
 Burke.....J. P. McGowan
 Sylvia Ellis.....Elinor Faure
 Jane Angle.....Nellie Parker Spaulding
 George Beresford.....Charles Craig
 William Abbott.....Leslie J. Casey
 Morgan.....Herbert Pattee

 March 1 to 15, 1923.

Our Opinion

MORAL O'THE PICTURE—None.

Detective Story Rich in Adventure

"One Million in Jewels" brings two of the screen's favorites back to life—Helen Holmes and J. P. McGowan. These players who in years past popularized themselves in thrilling serials and other melodramatic productions should meet with a good reception in this picture in which they co-star. The story, written and directed by J. P. McGowan, is an entertaining tale of how Burke, a secret service agent, hounded Helen Morgan who attempted to smuggle a collection of valuable jewels into the United States disguised in a box of chocolates. Helen falls in love with the detective and when he is attacked by her associates she steps between him and a deadly bullet and dies in his arms. Burke then realizes that Helen loved him. Helen Holmes has all of her old time vigor, and J. P. McGowan is just as sturdy a hero as of yore. We predict good success for "One Million in Jewels," which is ordinary melodrama of the kind the masses like.

"LAST HOUR"—Class C

(Adapted from "Blind Justice")

Story:—Reformed Crook Saved From Sacrificing Life for Friend

VALUE

Photography—Good—Max Dupont.
 TYPE OF PICTURE—Unpleasant—
 Sensational.
 Moral Standard—Fair.

Story—Average—Melodrama—Adults.
 Cast—Very good—Featuring Milton Sills and
 Carmel Myers.

Author—Average—Frank R. Adams.
 Direction—Average—Edward Sloman.
 Adaptation—Fair—Hilda Hollis.
 Technique—Average.
 Spiritual Influence—Neutral.

Producer—Edward Sloman Footage—6,929 ft. Distributor—Mastodon Films, Inc. (C. C. Burr)

CAST

Steve Cline.....Milton Sills
 Saidee McCall.....Carmel Myers
 Philip Logan.....Pat O'Malley
 Tom Cline.....Jack Mower
 Reeve McCall.....Alec Francis
 William Mallory.....Charles Clary
 "Red" Brown.....Walter Long
 Governor Logan.....Eric Mayne

 March 1 to 15, 1923.

Our Opinion

MORAL O'THE PICTURE—Sins Committed Two by Two Must Be Paid for One by One

Unpleasant Detail Marks Production

No matter how much entertained one may be with the picture, "The Last Hour," in which an excellent cast has been employed, we must confess that the director has handled the subject in an unwholesome way. And again we must admit that he had his hands full with a story whose main characters are crooks. The role played by Milton Sills is truly heroic, for Steve Cline is a fine fellow, who has long since reformed and earned himself respect and a fortune in an-

(Continued on next page)

No Advertising Support Accepted!

other country. He plays well. Carmel Myers is attractive as Saidee, who is the daughter of a professional forger, and is loved by Steve, and Pat O'Malley, as the returned soldier to whom Saidee ministered in the great war, plays the part in a refreshing manner; in fact, he is a typical American youth bent on winning the girl he has learned to love. The last reels of the story are unpleasantly melodramatic, with prison scenes and the electric chair looming large. The attempt of Saidee to gain the governor's signature on a pardon to which she finally forges his name when he is suddenly stricken by paralysis, holds a good deal of unpleasant suspense, and the made effort to reach the prison in time to prevent the execution, the failure of the trap door of the gallows to work at the crucial moment, the struggle of the real murderer to reach the prison for the same purpose as Saidee, all are tainted with artificiality. Various unwholesome conclusions on life problems appear in the subtitles, such as "Death is the price we pay for life," or something to that effect, and others which reflect incorrect morals and theories.

STORY OF THE PLAY

Steve Cline returns from South America to find his brother still robbing safes, and Saidee McCall and father, who is a professional forger, still in business. A situation arises in which the arrival of the police results in the death of Steve's brother and the migration of the McCalls from their old haunts. Later we find Saidee comforting a wounded soldier on the battlefield, and later, when circumstances place her in polite society she is recognized by the district attorney, who demands that she becomes his wife in order that he allow her father to go free. This results in the murder of the district attorney by McCall in an attempt to rescue Saidee from his insults. Steve, who was also on the scene, takes the blame and is about to be executed when Saidee arrives with a pardon. The close of the story shows Steve and Saidee happy.

PROGRAM COPY—"The Last Hour"—With Milton Sills and Carmel Myers

You will be thrilled by this crook melodrama in which the hero takes the blame for a murder and is saved by the undaunted faith of his sweetheart, who obtains a pardon. Milton Sills and pretty Carmel Myers are featured.

"PRISONER"—Class B

(Adapted from "Castle Cranecrow")

Story:—Determined Lover Saves Girl From Unhappy Marriage

VALUE

Photography—Good—Benjamin Reynolds.

TYPE OF PICTURE—Romantic—Adventurous.

Moral Standard—Average.

Story—Good—Romantic drama.

Star—Good—Herbert Rawlinson, with Eileen Percy.

Author—Good—George Barr McCutcheon.

Direction—Good—Jack Conway.

Adaptation—Good—Edward T. Lowe, Jr.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Universal

CAST

Philip Quentin.....Herbert Rawlinson

Dorothy Garrison.....Eileen Percy

Lord Bob.....George Cowle

Lady Francis.....June Elvidge

Dickey Savage.....Lincoln Stedman

Lady Jane.....Gertrude Short

Prince Ugo Ravorelli.....Bertram Grassby

Count Sallonica.....Mario Carillo

Duke Laselli.....Hayford Hobbs

Mrs. Garrison.....Lillian Langdon

GourantBert Sprotte

March 1 to 15, 1923.

Footage—4,795 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Where There's a Will There's a Way.

Picture Features Ghostly Underground Passages

There are a number of reasons why "The Prisoner" recommends itself to the average theatre program, not the least of which is the popularity of the star, Herbert Rawlinson, and his feminine lead, Eileen Percy. The romantic adventure presented in the plot in which a murderer disguised as a prince is about to make away with the heroine as his wife when he is forestalled by the action of a persistent lover, is both thrilling and interesting. Bertram Grassby gives a good performance, and makes an excellent contrast to the hero role, which is pleasingly portrayed by Herbert Rawlinson. Eileen Percy is less attractively cast than she was in "The Flirt," but withal does well. June Elvidge, Gertrude Short and Lincoln Stedman stand out in a large and competent cast. The scenes in the underground passages beneath the castle Cranecrow, in which are to be seen human bones and skeletons, are atmospherically good. It is a pity that the subtitles of the picture had not been more carefully worded

(Continued on next page)

No Advertising Support Accepted!

—grammatical errors are frequent. Scenes of an orgy are so badly directed as to be vulgar.

STORY OF THE PLAY

Philip Quentin, arriving in Vienna after several years' travel, meets an old-time sweetheart, Dorothy Garrison, and thereafter bends his efforts on saving her from marrying a certain Prince Ugo Ravorelli, whom he recognizes as a murderer he has met in Brazil. At the moment when the priest is about to pronounce the girl and her infamous bridegroom man and wife the lights are turned out and the bride-to-be is carried off. Philip makes her a prisoner, surrounded by her friends in the ancient castle of Craneycrow. After a series of adventures, which include a fight in an underground passage, Prince Ugo arrives on the scene with an officer and a warrant for the arrest of Philip, only to be told by Dorothy that she left Vienna of her own accord to be with the man she loved.

PROGRAM COPY—"The Prisoner"—Herbert Rawlinson and Eileen Percy

Philip Quentin had made up his mind to marry the girl and rout an infamous cur hiding behind the dignity of a title, and so there occurred a series of thrilling and romantic adventures as pictured in Herbert Rawlinson's latest production, "The Prisoner," in which pretty Eileen Percy plays the feminine lead.

"WORLD'S APPLAUSE"—Class A

(Especially prepared for screen)

Story:—Actress Caters Indiscriminately to World's Applause

VALUE

Photography—Very good—L. Guy Wilky.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Very good—Drama—Adults,
Star—Very good—Bebe Daniels and
Lewis Stone.

Author—Very good—Clara Beranger.
Direction—Very good—William DeMille.
Adaptation—Very good—Clara Beranger.
Technique—Very good.
Spiritual Influence—Average.

Producer—Paramount

CAST

Corinne d'Alys.....Bebe Daniels
John Eliot.....Lewis Stone
Elsa Townsend.....Kathlyn Williams
Robert Townsend.....Adolph Menjou
James Crane.....Brandon Hurst
Secretary to Corinne.....Maym Kelso
Maid to Corinne.....Bernice Frank
Valet to Townsend.....George Kuwa
Valet to Eliot.....James Neil

March 1 to 15, 1923.

Footage—6,526 ft.

Distributor—Famous Players

Our Opinion

MORAL O' THE PICTURE—World's Applause at the Risk of Reputation Is Short Lived.

Well-Directed Picture Has Good Moral

There are a number of things in connection with "The World's Applause" that place it in the class of "very good" pictures. It is a story of the stage, strictly up-to-date in its development and attire, it is particularly fortunate in the matter of cast selection, and very near perfection atmospherically. The more discriminating persons will find the subtitles slightly faulty, but the average fan will be so entertained by the picture itself that this defect may not matter. The titles are often a bit more suggestive than is wise, but on the other hand the picture is well edited. It is to be expected that the character of Corinne d'Alys would allow plenty of opportunity for the wearing of bare-back gowns, and also that Adolph Menjou, cast as a profligate artist, would play the part to the limit. And yet under the master hand of William DeMille the story has been molded into a perfectly decent picture, rich in human interest, with spectacular incidents of the stage, and a melodramatic vein skillfully enough handled to fit neatly into the dramatic construction of the picture without the usual lurid glare. Bebe Daniels is quite lovely in the role of Corinne. In fact she reminds one that she has been developing both talent and beauty. Lewis Stone gives a fine performance as Corinne's manager sincerely in love with her, but unable to prevent the unhappy affair between the actress and his brother-in-law. Adolph Menjou is also excellent, and Kathlyn Williams lives up to former records as the exasperated wife of the artist.

STORY OF THE PLAY

Corinne d'Alys, longing for the world's applause, is so elated over her sudden rise to fame on the stage that she decides to grasp every opportunity for publicity without counting the cost of certain questionable methods. The attentions of Robert Townsend, a wealthy artist who is already married to the sister of John Eliot, Corinne's manager, are accepted by her in spite of Eliot's warnings. The result is that on the evening when Townsend plans to exhibit a painting of Corinne, Mrs. Townsend comes to the studio, slashes the portrait, and in a struggle with

(Continued on next page)

No Advertising Support Accepted!

her husband stabs him to death. Circumstances point to John Eliot as the murderer, and to save his sister he allows himself to be arrested. Mrs. Townsend, conscience stricken, disappears, leaving behind her a confession freeing all others from blame. The story closes with Eliot's confession of love for Corinne, and a silhouette of Mrs. Townsend—presumably about to leap from the rock into the sea.

PROGRAM COPY—"World's Applause"—Bebe Daniels and Lewis Stone

Corinne d'Alys found to her cost that the world's applause hinges on respectability. You will like the latest William DeMille production, starring Bebe Daniels and Lewis Stone, humanly

"WHAT A WIFE LEARNED"—Class B

(Especially prepared for screen)

Story:—What Happened When Woman Seeking Career Married Rancher

VALUE

Photography—Good—Henry Sharp.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Good—Drama—Adults.
Cast—Good—All-Star, featuring John Bowers,
Marguerite De La Motte and Milton Sills.
Author—Good—Bradley King.
Direction—Good—John Griffith Wray.
Adaptation—Good—Bradley King.
Technique—Good.
Spiritual Influence—Average.
Producer—Thomas H. Ince

CAST

Jim Russell.....John Bowers
Rudolph Martin.....Milton Sills
Sheila Dorne.....Marguerite De La Motte
Esther Russell.....Evelyn McCoy
Tracy McGrath.....Harry Todd
Maggie McGrath.....Aggie Herring
Lillian Martis.....Francella Billington
Percy.....Bertram Johns
Terry.....Ernest Butterworth
Maxfield.....John Stepping

March 1 to 15, 1923.

Footage—6,228 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Inequality of Ambition Is Method of Destroying Marital Happiness.

Vital Theme—Excellent Cast—Ordinary Development

If the latter half of "What a Wife Learned" had been developed with the same careful deliberation as the opening reels the vital problem of which the story treats would have been delivered with more force. However, the picture is apt to be popular, because it is fashioned from the popular appeal angle rather than from the artistic. The woman who means to live for her career alone discovers that she is only human and therefore becomes a victim of romance almost before she knows it. Then comes dissatisfaction on the part of the husband who never meant to interfere with his wife's career, but who proves to be a mere man. The removal to the city where his wife's story is to be converted into a play brings on extreme situations wherein the husband, obliged to work as a truckdriver because he can find nothing else that he knows how to do, meets with an accident just as he is about to grasp an opportunity which would place him on an equal footing with his wife. Later when he returns home the building of a dam affords him the coveted sensation of accomplishment. An accident, caused by the breaking of an old dam, causes the death of the other man in the case and reunites husband and wife. John Bowers is satisfactory as the husband, Milton Sills as the other man, and Marguerite De La Motte is charming as the wife. The forcefulness of the wife's lesson depends on the views of the person looking at the picture. The question is, of course, "Can a woman handle a career and a husband at the same time?"

STORY OF THE PLAY

Sheila Dorne, a schoolteacher in the cattle country, accepts the marriage proposal of Jim Russell, ranchman, in spite of her better judgment in connection with husbands and careers. The dramatization of her novel makes it necessary for them to move to the city, where Jim can find nothing to do but drive a truck. Later he has an accident, and already snubbed by Sheila's friends, he returns to the ranch. Realizing the necessity of building a dam for irrigation purposes, his ambition awakens, and by the time the project is complete Sheila and her collaborator, Rudolph Martin, appear on the scene. With the bursting of an old dam, Martin loses his life, and Sheila, who has been uncertain where her affections lay, discovers that she still loves her husband.

PROGRAM COPY—"What a Wife Learned"—Featuring an All-Star Cast

It was a road of perplexing complications that Sheila Dorne, novelist, traveled before she realized that it is possible to entertain a husband and career at the same time. Marguerite De La Motte, John Bowers and Milton Sills are the featured players.

No Advertising Support Accepted!

"NOTORIETY"—Class B

(Especially prepared for screen)

Story:—Waif's Passion for Notoriety Involves Her in Murder Case**VALUE**

Photography—Very good—Not credited.
 TYPE OF PICTURE—Sensational.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Cast—Very good—All-Star.
 Author—Good—William Nigh.
 Direction—Good—William Nigh.
 Adaptation—Good—William Nigh.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—North-Weber

CAST

"Pigeon" Deering.....Maurine Powers
 Ann Boland.....Mary Alden
 Author Beal.....Rod La Roque
 "Batty".....George Hackathorne
 Horace Wedderburn.....J. Barney Sherry
 Tom Robbins.....Richard Travers
 Dorothy Wedderburn.....Mona Lisa
 Van Dyke Gibson.....John Galsworthy
 Theatrical Agent.....Anders Randolph

March 1 to 15, 1923.

Footage—8,000 ft.

Distributor—State Rights

Our Opinion**MORAL O' THE PICTURE—Notoriety Is a Short Cut to Oblivion.****Entertaining Melodrama Teaches Valuable Lesson**

"Notoriety" is a picture that will be welcome in any theatre, any community. It has an excellent moral which is well pointed, and is presented in a fetching melodramatic style. It does not stand out as a particularly artistic production, nor is the plot without its weak spots; but that is neither here nor there in the question of the lesson it teaches, and the average person is going to be very well satisfied with it. The idea of investing the passion for notoriety in a young and uncultured girl was a happy thought; for in so doing the dangerous character of said desire is most easily pictured. Who would have thought that a mere child could so crave publicity that she would pretend to crime? And yet the idea works out naturally and effectively in the picture. Maurine Powers is remarkably well suited to the role of the waif "Pigeon." This beautiful young actress is deserving of more frequent appearance on the screen. Mary Alden as Ann, a woman whose desire for fame made her a headliner in the newspapers and then swept her into oblivion, is excellent. George Hackathorne, Rod La Roque, Mona Lisa and other members of the cast are entirely praiseworthy.

STORY OF THE PLAY

"Pigeon" Deering, a waif, so desires notoriety that on the occasion of a certain murder she pretends to have been the person who committed it. After it is proved that she could have had nothing to do with it, the mother of the lawyer for the defense takes her to her home in the country to save her from a couple of agents who seek to exploit her. She falls in love with and marries the young lawyer.

PROGRAM COPY—"Notoriety"—Featuring an All-Star Cast

Destiny was kind to "Pigeon" Deering when it threw a protecting arm about her and saved her from herself. Beautiful Maurine Powers, Mary Alden, George Hackathorne and Rod La Roque are included in the cast of this unusual melodrama.

"CLOUDED NAME"—Class E

(Especially prepared for screen)

Story:—Return of Man's Memory Clears Situation for Lovers**VALUE**

Photography—Good—Jean Logan.
 TYPE OF PICTURE—Interesting.
 Moral Standard—Average.

Story—Poor—Drama—Family.
 Cast—Good—Featuring Norma Shearer.
 Author—Poor—Tom Bret.
 Direction—Poor—Austin O. Huhn.
 Adaptation—Poor—Not credited.
 Technique—Poor.
 Spiritual Influence—Neutral.
 Producer—Logan Productions

CAST

Marjorie Dare.....Norma Shearer
 Jim Allen.....Gladden James
 Smiles.....Yvonne Logan
 Stewart Leighton.....Richard Neill
 Sam Slocum.....Charles Miller
 Ben Tangleface.....Fred Eckhart

March 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Playgoers

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Production Based on Trivial Is Poorly Constructed

There is little to be said about "A Clouded Name," other than that it is a poorly made picture—so poorly made, in fact, that the exhibitor who wants to win a reputation for always running the best will do well to avoid it. Our purpose in giving it space is to give pretty Norma Shearer the praise that is her due. She plays as well as possible under unfavorable circumstances, and indeed the picture would be a blank failure without her attractive personality and that of Gladden James, who is well and favorably known as a screen actor. Miss Shearer's beauty, warmth of personality and evident talent should win her a place in the class of pictures that would give her a proper setting. The story of this picture is so confused that it is difficult to know just what it is all about. However, the young man of the story and the heroine are trying to avoid one another for some reason, and through the innocent manipulations of a child events happen that eliminate unhappy impressions of the past when an old man regains his memory. The child, Yvonne Logan, is bright and pretty, and should prove a worth while screen baby.

PROGRAM COPY—"A Clouded Name"—Featuring Norma Shearer

Marjorie Dare and Jim Allen thought that they had no right to the romance that beckoned until by a trick of fate an old man regained his memory and blotted out an imaginary barrier. Beautiful Norma Shearer and Gladden James are the stars.

"OMAR THE TENTMAKER"—Class A

(Adapted from play of same name)

Story:—Persian's Sweetheart Is Sought in Marriage by Shah

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Romantic.
Moral Standard—Average.

Story—Very good—Drama—Family.
Star—Good—Guy Bates Post.
Author—Very good—Richard Walton Tully.
Direction—Very good—James Young.
Adaptation—Very good—Richard W. Tully.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Richard Walton Tully

CAST

Omar	Guy Bates Post
Shireen	Virginia Browne Faire
Little Shireen	Patsy Ruth Miller
Christian Crusader	Maurice B. Flynn
Shah of Shahs	Noah Berry
Nizam ul Mulk	Nigel de Brulier
Shah's Mother	Rose Dione
Emissaries of the Shah	{ Gordon Mullen
	{ George Rigas

March 1 to 15, 1923.

Footage—8,000 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Love and Sincerity Vital Qualities of Civilization.

Creditable Adaptation of Play Illustrating Life of Persian Poet

"Omar the Tentmaker" is, strictly speaking, a production best suited to the intellectual audience, which would, of course, include those who have some acquaintance with the works of the Persian poet, Omar Khayyam. We doubt if the cheaper theatres will find this picture satisfactory in a big way—it is liable to pass over the heads of the ordinary classes and be rated merely as any other story of the east, with its religious prejudices. We believe also that the story could have been projected in a more effective way, for while the plot is at all times interesting, and its characters unusually appealing, there is a conventionality about the action of the picture that in a measure prevents it from acquiring a great amount of human interest, and it may be that the close-up method of visualization which is used, and which limits the amount of illuminative detail that can be used, has something to do with the conclusion. The settings are simple but appropriate, and the picture has been carefully edited. The cast is excellent, with the exception of the star, Guy Bates Post, who, although reputedly skillful in his art, is not the type to portray the role of Omar satisfactorily. Virginia Browne Faire, as Shireen, and Patsy Ruth Miller, as little Shireen, the love child of Omar and the sweetheart stolen from him by the Shah, are delightful. Nigel de Brulier is excellent as Nizam ul Mulk, and

(Continued on next page)

No Advertising Support Accepted!

Maurice B. Flynn, as the Christian crusader, is one of the most effective types in the picture, and also plays the part intelligently.

STORY OF THE PLAY

Omar, son of a persian tentmaker and one of three students to be accepted as the pupils of the Imam of the district, falls in love with his teacher's pretty daughter Shireen. His dream of love is cut short when the Imam denounces him for his daring attempt to revise the calendar, and forbids him to come again into his garden where his secret love for Shireen has caused the Imam to believe that he has brought a woman of the bazaars. Later the Shah sends his emissaries to bring Shireen to become his wife. She is thrown into prison for refusing to yield to the shah, and there a child is born to Omar, and spirited away by Shireen's nurse, who takes the little Shireen to Omar telling him it is the child of the Shah. After years have passed Shireen, cast out and made to serve as a slave, comes again to the city where Omar resides, and aids in rescuing Omar from death by the command of one of the three students who has forgotten a pledge to share alike whatever fortune should come to any one of the three. The third student, Nizam ul Mulk, governor of the province, appears on the scene in time to prevent the death of Omar who is being tortured with whips at his feet. The story closes happily with the reunion of Omar and Shireen, and the betrothal of the little Shireen and a Christian Crusader.

PROGRAM COPY—"Omar the Tentmaker"—Featuring Guy Bates Post

Romance and tragedy are wonderfully blended in the story of the Persian poet, Omar Khayyam, whose bride-to-be was stolen by a shah. You will be thrilled by this story of love on the one hand and intolerance and intrigue on the other. The splendid actor Guy Bates Post is the star.

"CHRISTIAN"—Class A-c

(Adapted from novel of same name)

Story:—Struggle Between the Impulses of Spiritual and Physical Life

VALUE

Photography—Excellent—Charles Van Enger.
TYPE OF PICTURE—Inspirational.
Moral Standard—Excellent.

Story—Excellent—Drama—Family.
Cast—Excellent, featuring Richard Dix and Mae Busch.

Author—Excellent—Hall Caine.
Direction—Excellent—Maurice Tourneur.
Adaptation—Excellent—Not credited.

Technique—Excellent.
Spiritual Influence—Average.

Producer—Goldwyn

CAST

John Storm.....Richard Dix
Glory Quayle.....Mae Busch
Brother Paul.....Gareth Hughes
Polly Love.....Phyllis Haver
Lora Robert Ure.....Cyril Chadwick
Horatio Drake.....Mahlon Hamilton
Father Lamplough.....Joseph Dowling
Lord Storm.....Claude Gillingwater
Parson Quayle.....John Herdman

March 1 to 15, 1923.

Footage—8,333 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—The Strong Man Responds to the Call of Spiritual Ideals.

Impressive and Thrilling Adaptation of Famous Novel—Richard Dix Exceptional as John Storm

Maurice Tourneur's picturization of "The Christian" is the most worthy attempt that has yet been made to analyze the famous author's intention. The result is exceptionally fine, for in making the picture the director has not only penetrated deep into the hearts of the story but he has made a fortunate choice in casting Richard Dix in the title role. This talented actor has portrayed the character of John Storm with the fervor and religious idealism that is necessary to intensify the situation in which the man, struggling toward the fulfillment of spiritual ideals, finds himself foundering in an agony of physical desires. Meditating Tourneur's conception of "The Christian," the writer believes that he has more nearly encompassed the spiritual intention of the story than has been accomplished in the former efforts. The abyss between John Storm, who saw through the conventionalities to which he had been born to the needs of the poor and oppressed, and the girl, Glory Quayle, the sweetheart of his youth, whose chief aim in life was to arrive at a condition of wealth and fine clothes, is outlined in a superior and impressive way. It may seem that the closing scenes, in which the London mob, outraged because of a false prophecy attributed to John Storm by an enemy, attack him in Trafalgar Square, are rather too melodramatic. The wise conclusion, however, is that the public demands a spectacular thrill before a production can be made to appeal to it as extraordinary. Mae Busch is a satisfactory Glory Quayle; Gareth Hughes has a small part, and Cyril Chadwick is excellent as Lord Robert Ure, the heavy. The cast is all that could be desired. One of the features of the picture

(Continued on next page)

No Advertising Support Accepted!

is the effective subtitling and editing. This is a suitable production for a special attraction, offering many angles of exploitation, among which is the popularity of the novel. A man's struggle between the love of a woman and the love of an ideal can also be used effectively.

STORY OF THE PLAY

John Storm, born to political opportunities, feels the call of humanity, and turning his back on the conventionalities of his set, he strives to aid the poor. He loves Glory Quayle, the daughter of a parson in the village from which he came. But Glory, lured to London through Polly Love, a nurse, pledges her life to the acquiring of pretty clothes. Storm, disappointed, enters a monastery to escape from the world. He grows dissatisfied and, unable to get Glory out of his mind, he returns to the world again and opens a mission in the London slums. Lord Ure, the man who has backed Glory's stage career, tries to undermine him by buying the mission over his head, and also by circulating through the newspapers prophecies attributed to Storm stating that the world will come to an end on a certain night at midnight. In the events that follow the perfidy of Ure is uncovered, and Glory, realizing that John Storm is more to her than the superficialities of life, is able to persuade him of her sincerity. And so the story ends with Glory and John going hand in hand toward a higher goal.

PROGRAM COPY—"The Christian"—With Richard Dix and Mae Busch

Don't fail to see this marvelous picturization of the famous Hall Cain novel, "The Christian." You will learn from the Maurice Tourneur adaptation of the book more than you ever understood of the celebrated characters, John Storm and Glory Quayle. Richard Dix and Mae Busch are the featured members of the cast.

"VOICE FROM THE MINARET"—Class A-c

(Adapted from story of same name)

Story:—A Woman's Struggle Against a Dishonorable Love

VALUE

Photography—Excellent—Anton Gaudio and Norbert Brodin.

TYPE OF PICTURE—Romantic.

Moral Standard—Average.

Story—Excellent—Romantic drama.

Star—Excellent—Norma Talmadge.

Author—Excellent—Robert Hichens.

Direction—Excellent—Frank Lloyd.

Adaptation—Excellent—Frances Marion.

Technique—Excellent.

Spiritual Influence—Average.

Producer—Joseph M. Schenck

CAST

Lady Adrienne Carlyle.....Norma Talmadge

Andrew Fabian.....Eugene O'Brien

Lord Leslie Carlyle.....Edwin Stevens

Bishop Ellsworth.....Winter Hall

Secretary Barry.....Carl Gerard

Countess La Fontaine.....Claire Du Brey

Lady Gilbert.....Lillian Lawrence

Seleim.....Albert Presco

March 1 to 15, 1923.

Footage—6,860 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—True Happiness Cannot Be Obtained Through Dishonorable Means

Well-Marked Romantic Vein in Norma Talmadge's Latest—Startling Climax—Somewhat Sensational—Spectacular Polo Match a Feature

Smiles and tears are profusely sprinkled through Norma Talmadge's latest production, "The Voice from the Minaret," with the tears predominating. The heroine being the wife of an elderly degenerate, in love with a handsome young Englishman, who finds his desire for a religious career somewhat diminished after looking upon the lovely Adrienne, is torn by diverse emotions, hence the tears. We venture to say that "The Voice from the Minaret" will outdo many of the star's former productions in popularity, and certainly the many emotional closeups of Miss Talmadge which appear at intervals throughout the picture, are exceptionally attractive. In fact, we do not remember a finer accomplishment in emotional portrayal by this star. Eugene O'Brien does well, but is sometimes ill at ease in the restrained type he plays. Edwin Stevens gives a masterly performance as the husband. We question if the death scenes in which he figures are not a bit too realistic. Winter Hall is excellently cast as Bishop Ellsworth, and Albert Presco lends astonishing individuality to the role of Seleim, an Oriental servant. Claire Du Brey, as a notorious woman who comes between man and wife, also gives a notable performance. In fact, there is not a weak spot in the support. One of the features of the picture is a polo match, which has been given an unusually spectacular aspect by having the cameramen follow the game at the top speed of the horses. This is really thrilling, and is the first attempt that we recollect at bringing a polo match,

(Continued on next page)

No Advertising Support Accepted!

into the same sensational prominence with a horse race. It is splendid! The strongly marked romantic vein should help the production to find favor in any audience. The settings, gowns and social settings are notably attractive.

STORY OF THE PLAY

Lady Adrienne Carlyle, unhappily married to an elderly and degenerate Englishman, falls in love with Andrew Fabian, an Oxford student, at first sight. Later when she discovers her husband and a notorious woman embracing, she decides to leave her Bombay home for England. Instead of continuing her voyage, however, she accompanies Fabian into the desert from where he intends starting on an expedition through the Holy Land. A mutual confession of love is interrupted by "a voice from the minaret" calling the faithful to prayer, and incidentally by the arrival of Bishop Ellsworth, who is to accompany Fabian to Palestine, and a flight further into the desert by the lovers is postponed by the voice of conscience. A messenger bringing news of her husband's disability causes Adrienne to decide for duty. Later Lord Carlyle, trying to learn the name of the man his wife loves, invites Fabian, now a clergyman, to the house. In the belief that their coffee is poisoned they fly to each other's arms, revealing their secret. The incident closes with the death of Lord Carlyle who dies in his chair just as he is about to denounce Fabian to the clergy.

PROGRAM COPY—"The Voice from the Minaret"—With Norma Talmadge

Was Lady Adrienne Carlyle to blame for her attitude toward a husband who forgot his marriage vows? "The Voice from the Minaret" presents a situation that will interest you. Lovely Norma Talmadge is the star.

"LOVE LETTER"—Class A

(Adapted from story of same name)

Story:—Romance of Factory Girl's Escape from Burglar Admirer

VALUE

Photography—Very good—Victor Millner.
TYPE OF PICTURE—Humorous—Romantic.
Moral Standard—Good.

CAST

Story—Very good—Comedy-drama—Family.
Star—Very good—Gladys Walton.
Author—Very good—Bradley King.
Direction—Very good—King Baggot.
Adaptation—Very good—Hugh Hoffman.
Technique—Very good.
Spiritual Influence—Average.

Mary Ann McKee.....Gladys Walton
Bill Carter.....Edward Hearne
Red Mike.....George Cooper
Kate Smith.....Fontane Le Rue
Rev. Halloway.....Walter Whitman
Mrs. Halloway.....Albert Lee
Mrs. Carter.....Lucy Donohue

Producer—Universal

March 1 to 15, 1923.

Footage—4,426 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None

Peppy Comedy-Drama Is Rich in Types and Presents Popular Star in Best of Recent Pictures

There is no question of the success of "The Love Letter"—it consists of the sort of humor tinged with melodrama that the average movie fan likes. The picture is without a doubt entertaining. One of the features of the production is the variety of types excellently portrayed; and while the picture does not seem to point any definite moral, wholesomeness predominates, especially in the scenes in the rural village, where Mary Ann McKee, fleeing from association with a band of crooks, looks up the man whose name was signed to a reply put in the pocket of a pair of overalls. Gladys Walton portrays the factory girl type well. In fact, this is the best picture that she has appeared in for some time. George Cooper gives an unusually satisfactory performance as Red Mike. His conception of the stolid-faced, crime-steeped man is commendable. Edward Hearne, in the hero lead, makes the best of his opportunities.

STORY OF THE PLAY

Mary Ann McKee, discharged from an overalls factory for putting love notes in the pockets of the overalls, goes to a rural village to escape association with a band of crooks, after Red Mike, an admirer who tried to involve her in a safe robbery, has been sent to prison. There she looks up Bill Carter, the bearer of a name signed to a reply to one of her notes. She marries Bill, and later when Mary Ann has become a part of the wholesome atmosphere of the village, Red Mike suddenly appears and threatens to kill her husband unless she accompanies him to the city. Red, who in his early days painted a madonna, finds his heart melting when he discovers Mary Ann bidding farewell to her baby, and the story closes with Red explaining to Bill that Mary Ann lied to save his life, and taking the trail out of the village alone.

PROGRAM COPY—"The Love Letter"—Featuring Gladys Walton

Who would have thought that a reply to a love note sent at random might prove a life line to rescue the pretty heroine from being engulfed in crime. Gladys Walton is charming in her latest, "The Love Letter."

No Advertising Support Accepted!

"FIRST DEGREE"—Class B

(Adapted from "The Summons")

Story:—Unhappy Experience of Man Hounded by Criminal Half-Brother**VALUE**

Photography—Very good—Benjamin Kline.
 TYPE OF PICTURE—Sensational.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Star—Very good—Frank Mayo.
 Author—Good—George Pattullo.
 Direction—Good—Edward Sedgwick.
 Adaptation—Good—George Randolph Chester.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—Universal

CAST

Sam Bass.....Frank Mayo
 Mary.....Sylvia Breamer
 Will Bass.....Philo McCullough
 Sheriff.....George A. Williams
 District Attorney.....Harry Carter

March 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Universal

Our Opinion**MORAL OF THE PICTURE—None****Sensational Quality Recommends It as Box Office Attraction**

It is seldom that emotional acting of the splendid quality demonstrated by Frank Mayo in "The First Degree" finds its way to an ordinary film production. Beyond this and a story that holds the attention, the picture is just plain "movie," presenting no moral teaching and nothing in particular to think about after you have left the theatre. Nevertheless, "The First Degree" is an excellent box office attraction, slightly romantic, considerably melodramatic and excellently played. Philo McCullough gives an unusually convincing performance. As the heavy, he succeeds in outlining a despicable type, and Sylvia Breamer was never more charming than in the comparatively few scenes in which she appears. The story is told after a method often used in films by having the principal character relate certain happenings precedent to an unhappy condition at which he has arrived. The picture is well presented throughout, and with the exception of a weak point in the plot, in which the story of a stranger is believed by the townspeople in preference to that of a man honorably known among them, there is little fault to be found. A subtitle which might be eliminated with good moral effect condones a murder on the ground that the supposed murderer had done a benefit to humanity by committing the murder.

STORY OF THE PLAY

Sam Bass, called before the Grand Jury, believes that he is to be prosecuted for a murder which he is under the impression he has committed. Of his own accord he tells the story of his life and how his half-brother has hounded him, causing him to be sent to prison for safe robbing when the brother himself was the real criminal, and later ruining his career in a town where he had made good as a lawyer. The affair, caused by jealousy over a girl, ends happily for Sam when the man he thought he killed is brought into the court room to be identified for stealing sheep.

PROGRAM COPY—"The First Degree"—Featuring Frank Mayo

The story Sam Bass told the Grand Jury when he was summoned to testify in a sheep stealing case will raise you out of your chair. Don't miss Frank Mayo's most thrilling emotional role as presented in "The First Degree."

"MILADY"—Class A

(Adaptation of famous novel)

Story:—Effort of Queen Anne of France to Save Lover**VALUE**

Photography—Average—Not credited.
 TYPE OF PICTURE—Historic—Sensational.
 Moral Standard—Average.

Story—Very good—Drama—Family.
 Cast—Very good—All-Star.
 Author—Very good—Alexandre Dumas.
 Direction—Very good—Henri Diamant-Berger.
 Adaptation—Very good—Not credited.
 Technique—Good.
 Spiritual Influence—Neutral.

CAST

D'Artagnan.....Aime Simon-Girard
 Constance Bonacieux.....Pierette Madd
 Milady De Winter.....Claude Merelle
 Cardinal Richelieu.....Monsieur De Max
 Athos.....Henri Rollman
 Porthos.....Monsieur Martinelli
 Aramus.....P. De Guingand
 The Queen.....Jeanne Desclos

March 1 to 15, 1923.

Producer—Henri Diamant-Berger Footage—7,622 ft. Distributor—American Releasing Corp.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O' THE PICTURE—None.

Continuation of "The Three Musketeers" Pleasingly Presented

Whether "Milady," which is a continuance of the story of "The Three Musketeers," will be greeted with as much enthusiasm by American audiences as if it had been made in America, is a question. And yet it has much to recommend it. The photographic work does not compare favorably with that displayed in our best productions, and strange faces will fail to create the interest that our motion picture players would; but the adventurous character of the story, the clever manipulations of Milady de Winter, valued spy of Cardinal Richelieu; the vain attempt of Queen Anne of France to save her lover, the Duke of Buckingham, from assassination by dispatching the redoubtable D'Artagnan, the valiant effort on the part of the latter to reach the Duke previous to the messenger of death, involve a plot that is strong enough and interesting enough to hold the interest of any audience. Aime Simon-Girard, who plays the part of D'Artagnan, is an actor of talent and magnetism, and Claude Merelle, in the title role, is charming of personality and quite equal to the occasion. Pierette Madd is excellent as Constance Bonacieux, and Monsieur De Max gives a satisfactory portrayal of the role of Richelieu. The settings are, of course, interesting, and we will suppose authentic according to reports that the picture was produced on the identical ground covered by Dumas in his stories of the period.

STORY OF THE PLAY

The story involves a plot on the part of Cardinal Richelieu and his valued spy, Milady de Winter, to bring about the death of the Duke of Buckingham. Queen Anne of France, in love with Buckingham, dispatches D'Artagnan with a message of warning, but Milady's messenger, arriving a moment before D'Artagnan, is entitled to first audience, which ends in the stabbing and death of the Duke. Milady de Winter, once captured and imprisoned, uses her charm to vamp her jailer, and is thus allowed to escape. But later she is beheaded.

PROGRAM COPY—"Milady"—With an All-Star Cast

Destinies are often swerved by a moment of time. And so it was that the valiant D'Artagnan, on his second wild ride to warn the Duke of Buckingham, failed to prevent assassination. You cannot fail to be interested in this thrilling continuation of "The Three Musketeers" as outlined in "Milady."

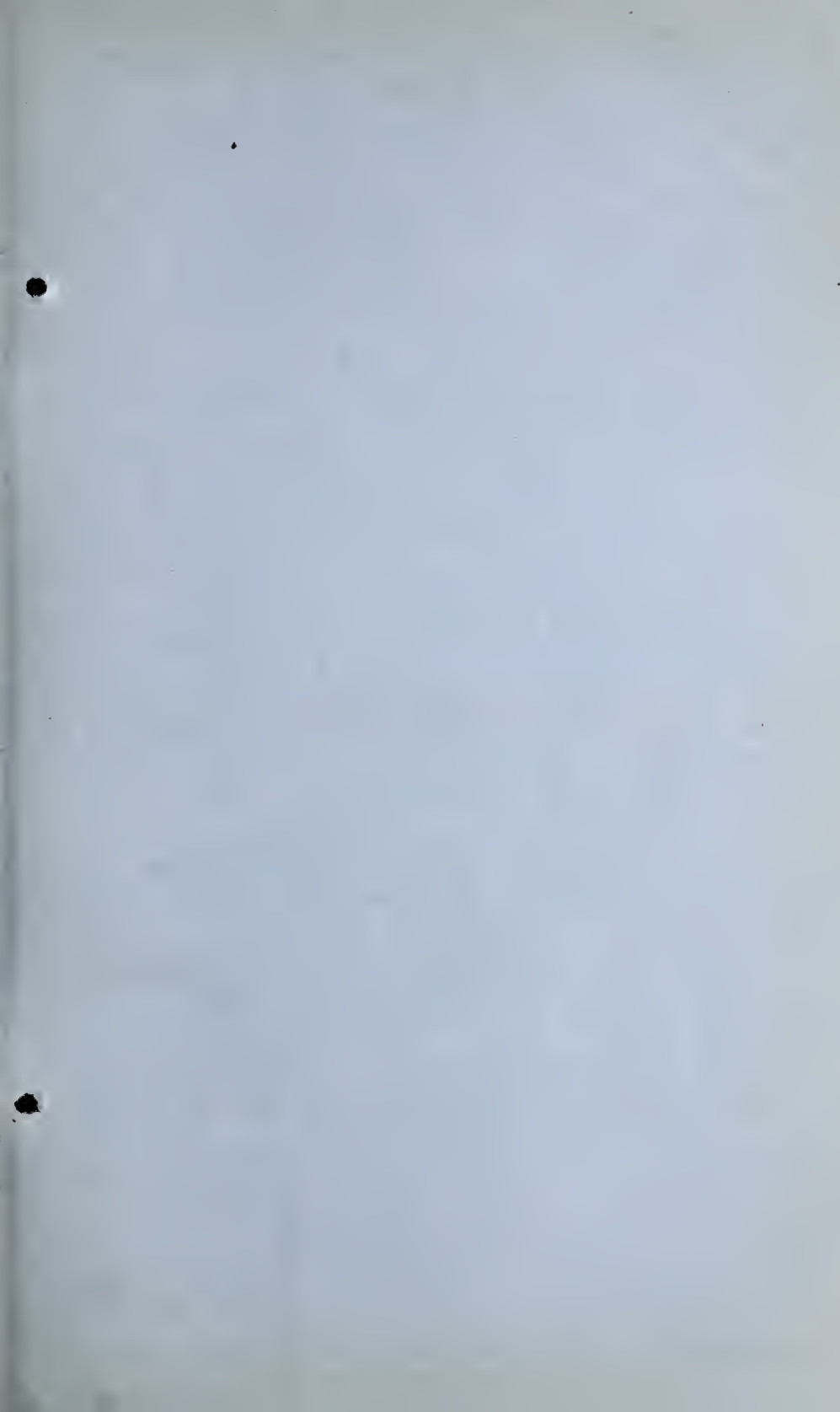
"THE MESSAGE OF EMILE COUE"—Educational

This is a picture you ought to know about, because it really contains an important message for humanity. Dr. Emile Coue is a personality of current interest, and whether people mean to profit by his message or not, there will be enough curiosity in connection with the little man who set the world afire with his teaching of auto-suggestion to warrant any exhibitor running the picture, which appears to be little more than a reel in length. In this brief illustrated lecture he tells us that it is the imagination more than the will that is the impelling force in curing oneself through conscious auto-suggestion. Various examples are given, such as a man with will and imagination working in harmony, walking a plank situated close to the earth. The man shudders and turns away from the same plank as a means of passage from one high building to another at a height of several stories. An example of the body being governed by the subconscious mind is given in the sleepwalker, who rises and places a partly finished letter in an envelope, seals and addresses it. The subtitles give an illuminative explanation of the simple method of self-healing taught by Emile Coue—so simple that any intelligent person can grasp its meaning.

PROF. EINSTEIN'S "THEORY OF RELATIVITY"

It is difficult to conjecture what the average person will gather from the screen's attempt to elucidate the Einstein theory of relativity. At any rate, the subject is presented entertainingly. Among the facts proved are that space is bent, that distance is measured by time, that objects are large or small, important or unimportant according to environment and other objects with which they are contrasted, that a ball falling from a height to the earth follows a curved line, and not the straight line which it appears to the human eye to follow, the curve being caused by the motion of the rapidly revolving earth away from the point where the ball would have hit had the earth been standing still. These and many other interesting scientific facts are exploited with the aid of animated drawings and illuminative subtitles. This film of four reels should prove an attractive innovation for the neighborhood house.

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Issued Twice a Month — 1st and 15th

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

APRIL 1 to 15, 1923

No. 1

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- (A)——“ARE YOU A FAILURE?”
Al Lichtman Corp.—(Page 4)
- (A-c)——“BRASS”
Warner Bros.—(Page 1)
- (A)——“FOURTH MUSKETEER”
F. B. O.—(Page 6)
- (B)——“GRUB-STAKE”
Am. Releasing Corp.—(Page 8)
- (A)——“MAD LOVE”
Goldwyn—(Page 9)
- (A)——“MAN FROM GLENGARRY”
W. W. Hodkinson—(Page 7)
- (A-b)——“WHERE THE PAVEMENT
ENDS”
Metro—(Page 3)



Published by
JAMES T. IGOE COMPANY
PRINTERS

117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

One Year.....\$15.00 **SUBSCRIPTION RATES:**
Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:
B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:
1440 BROADWAY — Room 20
Telephone Pennsylvania D267

MARGARET I. MacDONALD
Resident Manager

Vol. 12

APRIL 1 to 15, 1923

No. 1

INDEX

Class	Play	Producer	Page
(A) —	"Are You a Failure?"	Al Lichtman Corp.	4
(D) —	"Bishop of the Ozarks"	F. B. O.	8
(A-c) —	"Brass"	Warner Bros.	1
(A) —	"Fourth Musketeer"	F. B. O.	6
(B) —	"Grub-Stake"	Am. Releasing Corp.	8
(C) —	"Just Like a Woman"	W. W. Hodkinson	2
(C) —	"Lion's Mouse"	W. W. Hodkinson	11
(A) —	"Mad Love"	Goldwyn	9
(A) —	"Man From Glengarry"	W. W. Hodkinson	7
(B) —	"Mr. Billings Spends His Dime"	Famous Players	10
(B) —	"My Friend the Devil"	Fox	5
(B) —	"Nobody's Bride"	Universal	5
(A-b) —	"Where the Pavement Ends"	Metro	3
(C) —	"Woman in Chains"	State Rights	11

No Advertising Support Accepted!

Our Classifications Are as Follows:

Class A-a—Masterful.
Class A-b—Superior.
Class A-c—Excellent.
Class A—Very good.

Class B—Good.
Class C—Average.
Class D—Fair.
Class E—Poor.

Every picture reviewed in SCREEN OPINIONS is analyzed according to its established values before arriving at a conclusion. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"BRASS"—Class A-c

(Adapted from novel of same name)

Story:—Wife's Unhappy Marriage After Divorcing Good Husband

VALUE

Photography—Excellent—Norbert Brodin.
TYPE OF PICTURE—Fascinating.
Moral Standard—Good.

Story—Excellent—Drama—Family.
Stars—Excellent—Marie Prevost and
Monte Blue.

Author—Excellent—Chas. G. Norris.
Direction—Excellent—Sydney Franklin.
Adaptation—Excellent—Julien Johnson.
Technique—Excellent.
Spiritual Influence—Good.

Producer—Harry Rapp

CAST

Philip Baldwin.....Monte Blue
Marjorie Jones.....Marie Prevost
Wilbur Lansing.....Harry Myers
Mrs. Grotenberg.....Irene Rich
Frank Church.....Frank Keenan
Rosemary Church.....Helen Ferguson
Lucy Baldwin.....Miss Dupont
Roy North.....Cyril Chadwick
Mrs. Baldwin.....Margaret Sedden
Harry Baldwin.....Pat O'Malley

April 1 to 15, 1923.

Footage—8,500 ft.

Distributor—Warner Bros.

Our Opinion

MORAL O'THE PICTURE—Know Whom You Marry.

Fine Cast—Excellent Direction

The fact that "Brass" is an eight-reel production is not going to prove disturbing to any audience, because every inch of film has a punch in it—it has something to say. Sydney Franklin has turned out an unusually fascinating picture from Charles G. Norris' story, and while the cast is composed of the finest, the general technique of the picture, the very human interpretation of the story has as much to do with its enjoyment as the excellently selected types or the charming settings, many of which are taken from nature. As in all impressive productions each individual character has been developed carefully—the psychology of action and situations is correct. One of the best performances of the picture is given by Irene Rich. In fact we do not recall this talented actress appearing to as good advantage before as she does in the role of Mrs. G., intrusted with the care of the child of the divorced couple. Mrs. G. is a woman who has watched and understood from the beginning, and is the woman recognized later by the man as the only one for him. The character of Mrs. G. is a very beautiful one, and worthy of emulation, and therefore a fitting one for presentation in any theatre. So also is that of Philip the divorced husband, and in fact the majority of the characters of the picture are human, wholesome types. Marie Prevost as the wife whose babyish frivolity is backed up by a mother who is the meanest sort has never done better work. She is especially fetching in the early scenes of the picture when she is discovered by Philip (Monte Blue) bare-footed, washing clothes in the forbidden river on Philip's father's ranch. Monte Blue is excellent and is called upon for quite a display of versatility. Without mentioning each member of the cast individually let us say that never has a more competent group

(Continued on next page)

No Advertising Support Accepted!

of players been gathered into one picture than is to be seen in "Brass." We would recommend an extra display of advertising for this picture, which will live up to all you want to say about its appeal as a human interest drama. It has also a good vein of comedy in which Harry Myers as Philip's best man and chum has a good deal to do.

STORY OF THE PLAY

Philip Baldwin, fascinated by Marjorie Jones' pretty face and fetching ways, marries her without first discovering whether they have anything in common or not. The result is that Philip becomes a henpecked husband, persecuted by a disagreeable mother-in-law. Finally, after a stormy interview following Marjorie's return from a dance which she has attended in questionable company, a divorce is procured. Philip becomes a successful business man and goes often to see his little boy, whom he has placed in care of Mrs. G., a former boarder at the Jones home. Marjorie marries an old flame, who takes her to New York and then deserts her. On the day when Philip and Mrs. G. are to be married, Marjorie appears on the scene, with the result that Mrs. G., believing that Philip must still love Marjorie, goes away, leaving a note of explanation. The close of the story suggests that Mrs. G. is found, and that Philip marries her.

PROGRAM COPY—"Brass"—Featuring Marie Prevost, Monte Blue and an All-Star Cast

Marjorie Jones exchanged a marriage of gold for one of brass—a good man for an evil one. You will be fascinated by the human tale told in "Brass," one of the season's best pictures, with Marie Prevost, Monte Blue and a wonderful all-star cast.

"JUST LIKE A WOMAN"—Class C

(Especially prepared for screen)

Story:—Resentful of Aspersions Cast on Actress Mother, Girl Poses as Missionary Student

VALUE

Photography—Good—Lyons Brothers and John Loczura.

TYPE OF PICTURE—Ordinary.

Moral Standard—Average.

Story—Average—Comedy-drama—Family.
Cast—Good—All-Star, with Marguerite de la Motte and Ralph Graves.

Author—Average—Grace Haskins.

Direction—Average—Scott Beal and Hugh McClung.

Adaptation—Average—Hal Conklin.

Technique—Average.

Spiritual Influence—Neutral.

Producer—G. S. Haskins

CAST

Peggy Dean.....Marguerite de la Motte
Judge Landon.....George Fawcett
James Landon.....Ralph Graves
Abigail.....Jane Kockley
Salina.....Julia Calhoun
Peggy's Brother.....J. Frank Glendon

April 1 to 15, 1923.

Footage—5,000 ft.

Distributor—W. W. Hodkinson Corp.

Our Opinion

MORAL OF THE STORY—None.

Trivial Story Lacks Punch in Adaptation—Direction Weak

"Just Like a Woman" is a weak attempt at comedy-drama. Perhaps if the directors had been more careful in the development of the comedy situations the result might have been different, but we are inclined to believe that the majority of the fault lies with the original story. The situation in which a young girl taken from boarding school by two spinster aunts she has never seen expresses her resentment over aspersions cast at her actress mother by masquerading as a prudish missionary student, is fictitious and ineffective under the treatment given it. We question whether the result might not have been better if the subject had been treated in farce. The cast is an interesting one, no member of which has been presented at best. Ralph Graves, who is well and favorably known in films, is not sufficiently exploited, and Marguerite de la Motte gets the best of a bad bargain—in the earlier part of the picture she has some good opportunities. George Fawcett does the best he can under the circumstances.

STORY OF THE PLAY

Peggy Dean is called from boarding school by two spinster aunts who have always resented the fact that their brother married Peggy's mother, who was an actress. Peggy, deciding to give her aunts a lesson, disguises her real personality under severe clothing and spectacles, and masquerades as a missionary student. The result is that her aunts are chided by her into lengthening their skirts, fastening their dresses up about their throats and appearing as prudish freaks. Peggy becomes the sweetheart of James Landon, lawyer, who, on seeing her kiss her

(Continued on next page)

No Advertising Support Accepted!

wayward brother, believes she is false. The situation clears and Peggy, forgiven, continues on the road of romance.

PROGRAM COPY—"Just Like a Woman"—With an All-Star Cast, headed by Marguerite de la Motte and Ralph Graves

Pretty Peggy Dean taught her snobbish aunts a lesson they would not soon forget, and incidentally that actresses can be just as good as other folks. Marguerite de la Motte and Ralph Graves head the cast of this interesting production.

"WHERE THE PAVEMENT ENDS"—Class A-b

(Adapted from "The Passion Vine")

Story:—Romance of Missionary's Daughter and Youth of Tropical Island

VALUE

Photography—Superior—John F. Seitz.
 TYPE OF PICTURE—Romantic—Thrilling.
 Moral Standard—Good.
 Story—Good—Drama—Family.
 Cast—Superior—All-Star, with Alice Terry and Ramon Navarro.
 Author—Good—John Russell.
 Direction—Superior—Rex Ingram.
 Adaptation—Superior—Rex Ingram.
 Technique—Superior.
 Spiritual Influence—Good.
 Producer—Metro

CAST

Matilda Spencer.....Alice Terry
 Motauri.....Ramon Navarro
 Captain Hull Gregson.....Harry Morey
 Pastor Spencer.....Edward Connelly
 Napuka Joe.....John George

April 1 to 15, 1923.

Footage—7,006 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None.

One of Ingram's Best—Beautiful Scenic Backgrounds—Ramon Navarro a Distinct Success

A simple story has been used effectively in the latest Rex Ingram production, "Where the Pavement Ends," a story so simple in plot and construction that its screen presentation, entrusted to other hands than Mr. Ingram's, might have resulted in just an ordinary movie. As it is the production is one of unusual beauty. The character of the native youth, Motauri, as played by Ramon Navarro, is clean, manly and decidedly different from the general run of screen impersonations. There is not a moment of the picture in which Navarro loses sight of the romantic quality of the part he plays. His Motauri is indeed a picturesque figure, and had this young actor not already established himself in the heart of the public, there could be no question regarding the niche he is to fill among popular screen artists. Alice Terry, as Matilda, daughter of a missionary on a tropical island, is more exquisite than ever, and in this picture she seemed to the writer more natural and sincere in her work than ever before. The staging of the picture on the rugged coast line of a tropical island, with some genuine natives taking active parts, affords a number of interesting and beautiful scenes. A beautiful and thrilling series of scenes occur where Motauri takes Matilda a short cut to the shore down the steps of a waterfall. This is one of the most convincing thrills that we have seen in pictures, for closeups record that in this apparently dangerous descent through mad waters no one is doubling for the players. Another thrilling moment occurs where Captain Hull Gregson (played by Harry Morey) and Motauri clutch in deadly conflict, leaving the former a corpse on the floor of his home. This fight is especially well staged and drags the spectator to the edge of his seat. The director has extracted the last drops of romance from the story even to the scene at the edge of the falls, where Motauri, after failing to win a promise of marriage from the girl he loves, dies with his hands entwined in the passion vine. Edward Connelly gives a good performance as Pastor Spencer, and Harry Morey is excellent in the role of the brutal, unshaven Captain Gregson.

STORY OF THE PLAY

Matilda Spencer, daughter of a missionary in the island of Wailoa, is loved by a native youth, Motauri. When the brutal Captain Hull Gregson, who keeps the saloon at the other end of the village, wins her father's consent to marry her because he has promised to close the saloon, and has also presented the mission with a door lantern, she listens to Motauri's love and consents to go with him to the neighboring island where he is the chief of the islanders. Gregson has forestalled Matilda's escape by ordering all the boats to be removed from the shore. Motauri, in search of a boat, is made prisoner by Gregson, who a few moments later is killed

(Continued on next page)

No Advertising Support Accepted!

by his own gun in a fight with Motauri. Matilda, fearing to entrust her future to the primitive Motauri, bids him farewell. Motauri, leaving in her hand a pouch of pearls, commits suicide by the passion vine on the edge of the falls, in accordance with the traditions of his tribe.

PROGRAM COPY—"Where the Pavement Ends"—With an All-Star Cast, featuring Alice Terry and Ramon Navarro

You cannot afford to miss the screen version of the romantic love story and tragedy of a missionary's daughter and a native son of the tropics in "Where the Pavement Ends." Beautiful Alice Terry and the most handsome juvenile man, Ramon Navarro, head the cast of this startling Rex Ingram production.

"ARE YOU A FAILURE"—Class A

(Adapted from story of same name)

Story:—Youth Proves True to Sturdy Ancestry

VALUE

Photography—Very good—Harry Perry.
TYPE OF PICTURE—Inspiring.
Moral Standard—Good.

Story—Very good—Drama—Family.
Cast—Very good—All-Star, with Madge Bellamy and Lloyd Hughes.
Author—Very good—Larry Evans.
Direction—Very good—Tom Forman.
Adaptation—Very good—Eve Unsell.
Technique—Very good.
Spiritual Influence—Good.
Producer—B. P. Schulberg

CAST

Phyllis Thorpe.....Madge Bellamy
Oliver Wendell Blaine.....Lloyd Hughes
Killdevil Brennon.....Tom Santschi
Gregory Thorpe.....Hardee Kirkland
Aunt Emily.....Jane Keadley
Aunt Charlotte.....Myrtle Vane
Emmett Graves.....Hallam Cooley
Thaddeus Crane.....Samuel Allen

April 1 to 15, 1923.

Footage—5,700 ft.

Distributor—Al Lichtman Corp.

Our Opinion

MORAL O'THE PICTURE—Conquer Fear and Grasp the Big Opportunity.

Inspiration as Well as Entertainment Picture

"Are You a Failure?" can be placed among the few inspirational pictures that come to the screen. It may not speak its lesson as loudly as you might expect, but its truths are presented in a palatable way that will be enjoyed by all. The locale of the story in the big tree country of the west affords an atmosphere of unusual interest. A log jam, which is dynamited by the hero, who is apparently swallowed up by the consequent onrush of water and logs, is an exceptionally clever manipulation. We would judge this thrill is projected by means of double exposure, otherwise Lloyd Hughes could not possibly have come out alive. This should prove a good exploitation point, along with the work of an excellent cast. Madge Bellamy was never more lovely than in "Are You a Failure?" and Lloyd Hughes is a good type for the youth, Oliver Wendell Blaine, whose environment with two overzealous maiden aunts prevented him from living up to the rugged standard of his ancestors until the first big urge entered his life in a situation that proved too big for his rival. Tom Santschi portrays the character of Killdevil Brennon, boss of the river men, splendidly, and Hallam Cooley, as the chicken-livered admirer of pretty Phyllis Thorpe, does well. The cast is good throughout. One of the things that will be most enjoyed about this picture is the excellently photographed locations, together with the sympathetic handling of the story by both director and adapter. The picture has a good sprinkling of comedy to its credit.

STORY OF THE PLAY

Oliver Wendell Blaine, whose father was noted for his kindly, yet dominating character and his success in handling the river men, has been reared by two maiden aunts who have enveloped him in milk and water environment. After several embarrassing situations, which have placed him at a disadvantage with pretty Phyllis Thorpe, daughter of the owner of the adjacent pulp mills, he takes a correspondence course in how to be successful. After about the third lesson a tense situation arises in a log jam on the river, which Killdevil Brennon, the boss of the river gang, cannot master. Oliver dynamites the logs single-handed, and is carried down the river with the onrush of the logs. His reward is the love of Phyllis, and the job previously held by the hateful Killdevil Brennon. The close of the story shows the head of the correspondence school congratulating Oliver and helping him to win the last rung of the ladder of romance.

PROGRAM COPY—"Are You a Failure"—With an All-Star Cast, featuring Madge Bellamy and Lloyd Hughes

Oliver Wendell Blaine, goaded by a mean rival and a pretty maid, leaped to success when the big opportunity came. Don't miss this picture of the big tree country, with its thrilling log jam and fascinating romance. Pretty Madge Bellamy and Lloyd Hughes are featured.

No Advertising Support Accepted!

"NOBODY'S BRIDE"—Class C

(Adapted from story of same name)

Story:—Girl Crook Shot in Sacrifice for Man She Loves**VALUE**

Photography—Average—Virgil Miller.
 TYPE OF PICTURE—Sensational,
 Moral Standard—Fair.

Story—Average—Melodrama—Adults.
 Star—Average—Herbert Rawlinson.
 Author—Average—Evelyn Campbell.
 Direction—Average—Herbert Blache.
 Adaptation—Fair—Albert Kenyon.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Universal

CAST

Jimmy Nevin.....Herbert Rawlinson
 Doris Standish.....Edna Murphy
 Mary Butler.....Alice Lake
 Morgan.....Harry Van Meter
 Vesper Charley.....Frank Brownlee
 Smithy.....Sidney Bracey
 Cyrus W. Hopkins.....Phillips Smalley
 Uncle Peter Standish.....Robert Dudley
 Mrs. Myrtle Standish.....Lillian Langdon

April 1 to 15, 1923.

Footage—4,861 ft.

Distributor—Universal

Our Opinion**MORAL O'THE PICTURE—None.****Ordinary Production—Interesting Cast in Crook Melodrama**

There is no special appeal to "Nobody's Bride," Herbert Rawlinson's latest, a crook melodrama in which few moments stand out beyond others. The fact of the matter is that the spectator is deluded into expecting a colorful romance between the girl crook and the man she rescued from starvation in the park. But contrary to what is looked for, the man discovers his old sweetheart while he waits outside her home for his benefactress. We are not enlightened as to why he did not recognize the house as the home of Doris Standish, or whether he had known her in another environment. Be it as it may, the picture has a good start and some peppy action, but it is not up to standard. The cast contains names that are favorably known. Alice Lake does well as the girl crook, and Edna Murphy, with few opportunities, is attractive as the escaped bride-elect. Herbert Rawlinson has done better, but in this effort he is, to a large extent, a victim of circumstances.

STORY OF THE PLAY

Mlle. Mary Dernay, otherwise Mary Butler, aids Jimmy Nevin when she finds him fainting from starvation in the park. Later, leaving him to care for her apartment, she enters in association with a band of crooks the home of Jimmy's former sweetheart, who is about to be forced into a marriage with a financier, and prepares to aid the butler, also a member of her gang, to make a get-away with the bride's jewels. Circumstances arrange it so that the bride herself, staging an escape, picks up the satchel of jewels and, finding her former sweetheart, Jimmy, waiting with an automobile, she urges him to hurry away with her. Jimmy, not aware of Mary's crooked associations, takes her to the latter's apartment. In the events that follow, the bride is made prisoner and Mary, realizing that although she loves Jimmy, his heart belongs to another, lets the girl escape, and is shot to death for her trouble.

PROGRAM COPY—"Nobody's Bride"—Featuring Herbert Rawlinson

Jimmy Nevin's destiny shunted him onto the right track through circumstances involving a girl crook. See what a cast plays "Nobody's Bride"—Herbert Rawlinson, Alice Lake, Edna Murphy, Harry Van Meter and others equally well known.

"MY FRIEND THE DEVIL"—Class C

(Adapted from novel, "Doctor Rameau")

Story:—Atheist's Theory Shaken When Last Loved One Is Near Death**VALUE**

Photography—Average—Not credited.
 TYPE OF PICTURE—Sentimental—
 Unconvincing.
 Moral Standard—Fair.

Story—Good—Drama—Adults.
 Cast—Good—All-Star.
 Author—Good—Georges Ohnet.
 Direction—Poor—Harry Milarde.
 Adaptation—Poor—Paul H. Sloan.
 Technique—Poor.
 Spiritual Influence—Average.
 Producer—Fox

CAST

Dr. George Dryden.....Charles Richman
 Dr. Brewster.....William Tooker
 Anna Ryder.....Barbara Castleton
 Beatrice Dryden.....Peggy Shaw
 George Dryden (boy).....Ben Grauer
 Artist.....Robert Frazer
 Mrs. Ryder.....Alice May

April 1 to 15, 1923.

Footage—7,450 ft.

Distributor—Fox

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Folly of Denying the Existence of God.

Hysterical Presentation of Interesting Story Apt to Win Ridicule

We admit that a story dealing with the conversion of an atheist to Christianity requires more than the ordinary amount of skill in adapting it to the screen. But just why such a sorry performance as the spectator must sit through in viewing the Fox production of "My Friend, the Devil"—eight reels of it—has been wished on a modern-minded public, we are at a loss to know. The action is unconvincing and many times hysterical in style. The cast is a competent one, as a glance at the names listed will tell. But the direction and also the adaptation is much at fault. The wise exhibitor will pass this picture up, not because of religious or moral scruples, although certain impassioned scenes in the artist's studio might well be eliminated, but because it will bore his patrons excessively.

STORY OF THE PLAY

Dr. George Dryden, grown to believe there is no God because his mother has been struck by lightning in his childhood, leaving his erring father untouched. He becomes a famous physician, believing in his own personal power to heal the sick and denying any higher or spiritual source of relief. To please her mother, who has been cured by Dr. Dryden, Anna Ryder marries him and a child is born. In after years, unable to dismiss her aversion for her husband on religious principles, she falls in love with an artist who is painting her portrait. Dr. Dryden does not discover that his wife has been untrue to him until some years after her death, when he enters her rooms, which have been kept locked, and reads a letter of love addressed to her by the artist. Believing that the artist is the father of the daughter who lies at death's door, he refuses to come to her aid until it is almost too late. At last, learning that he is all wrong, he prays to God to help her, and in the morning the reaper of death who has stood at the head of the bed throughout the night, turns away and he girls shows signs of recovery.

PROGRAM COPY—"My Friend, the Devil"—With an All-Star Cast

Denial of the existence of a God, tainted with bitterness all the happiness that might have been the lot of Dr. George Dryden. You will be interested to see how the last link of love about to be torn from his grasp, he awakens to his folly. An excellent cast plays the picture, headed by Barbara Castleton, Charles Richman and Robert Frazer.

"FOURTH MUSKETEER"—Class A

(Adapted from story of same name)

Story:—Experience of ex-Pugilist and Over-Ambitious Wife

VALUE

Photography—Very good—William O'Connell.
TYPE OF PICTURE—Semi-Humorous—
Fascinating.
Moral Standard—Average.

Story—Very good—Comedy-drama—Family.
Star—Very good—Johnnie Walker.
Author—Very good—H. C. Witwer.
Direction—Very good—William Kerrigan

Howard.
Adaptation—Very good—Paul Schofield.
Technique—Good.
Spiritual Influence—Average.
Producer—P. A. Powers

CAST

Brian O'Brien.....Johnnie Walker
Mrs. Brian O'Brien.....Eileen Percy
Joe Tracy.....William Scott
Mrs. Tracy.....Edith Yorke
Jimmy Tracy.....George Stone
Dan O'Reilly.....James McElhern
Mike Donovan.....Eddie Gribbon
Gerald Van Sicklen.....Philo McCullough
Mrs. Rector.....Kate Lester

April 1 to 15, 1923.

Footage—6,100 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—The Value of a Man Lies in Character Attributes.

Amusing Situations, Sympathetic Story Development, Interesting Fight and Good Star

"The Fourth Musketeer" is the sort of picture that the exhibitor can book with the assurance that he is going to please his patrons. Looking at it from a critical standpoint the plot may not be as professional in construction as may be desired, and if we stop to analyze it or cast about for reasons why we like the production we will likely find that much of our enjoyment is due to character development by the director, and human interest situations, such for instance as that where Brian O'Brien beats Battling Tracy in the ring and then loans him the money to take his invalid mother to California. A good cast and a wholesome star add to the quota of pleasant attributes that have

(Continued on next page)

No Advertising Support Accepted!

caused us to place the picture in the "A" class. There are various good advertising angles to be found in the picture among them a prize fighter's honor; a wife's awakening to the fact that social distinction without character is only skin deep. The humorous angle of the story can also be emphasized. Jonnie Walker gives an excellent performance, and so also does Eileen Percy playing opposite him.

STORY OF THE PLAY

Brian O'Brien resolves to fight his last fight in the ring and pay his winnings toward a garage. Just before the fight his opponent, Battling Tracy, begs him to let him win because it is necessary for him to have the money to take his invalid mother to California. O'Brien refuses, but after the fight is over he hands the money to Tracy. The man from whom O'Brien is buying the garage, hearing of his generous act, allows him a chance on the business without the payment down agreed upon. Later O'Brien's wife, anxious for social position, responds to the flattery of Gerald Van Sicklen, one of the smart set. And not until her husband has become a hero through rescuing stolen jewels does she awaken to the difference between the two men and realize that she loves her husband in spite of his humble calling.

PROGRAM COPY—"The Fourth Musketeer"—Featuring Johnnie Walker

From the prize ring to a garage of his own seemed to Brian O'Brien a long step toward respectability. Come and see how it appealed to his pretty wife. "The Fourth Musketeer" is a picture that you are going to like, with the wholesome Johnnie Walker in the leading role.

"MAN FROM GLENGARRY"—Class A

(Adapted from novel of same name)

Story:—Feud and Romance in Canadian Lumber Woods

VALUE

Photography—Very good—Barney McGill and Jacques Beizeul.

TYPE OF PICTURE—Sensational—Romantic.

Moral Standard—Good.

Story—Very good—Drama—Family.

Cast—Very good—All-Star.

Author—Very good—Ralph Connor.

Direction—Very good—Henry McRae.

Adaptation—Very good—Kenneth O'Hara.

Technique—Good.

Spiritual Influence—Good.

Producer—Ernest Shipman

CAST

Big MacDonald.....Anders Randolph
 Ronald MacDonald.....Warner P. Richmond
 Rev. Alexander Murray.....Harlan Knight
 Kate Murray.....Marion Swayne
 Louis Lenoir.....E. L. Fernandez
 Eugene St. Clair.....Jack Newton
 Mamie St. Clair.....Pauline Garon
 Frank De Lacey.....Frank Badgley
 Colonel Thorpe.....William Colvin
 Kerstin McLeod.....Marion Lloyd

April 1 to 15, 1923.

Footage—5,000 ft.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—The Spirit of Forgiveness Is Disconcerting to Evil Intent.

Spectacular Features of Story Well Presented and Atmosphere of Canadian Lumber Woods Convincing

"The Man from Glengarry" one of Ralph Connor's best stories, lends itself well to the screen, and in the present picturization the spectacular and sensational features have been given special attention. The dynamiting of a log jam, broad views of the log-filled river with lumber jacks leaping nimbly from log to log, a real thrill when the heroine hurrying over the logs to prevent her lover from killing the river boss loses her footing and falls into the water and is being rapidly carried down stream into the rapids when the hero rescues her, and scenes in which the lumber jacks present the rugged side of their characters, are among the things that help to hold the attention. But with the exception of Big MacDonald, Maimie St. Clair and Louis Lenoir the cast is only fairly well chosen. E. L. Fernandez, as Lenoir, the devil-may-care river boss, gives one of the best performances in the picture. He is exactly the type and allows the part to completely absorb him. On the other hand we would never have chosen Warner P. Richmond for the role of Ronald MacDonald. He plays the part well, but is not the correct type. Pauline Garon is attractive as usual, and Harlan Knight does well as the minister, who tried to turn the lumber jacks into God-fearing men. In billing the picture the river thrills should be featured—the heroine snatched from death in the rush of the log jam.

STORY OF THE PLAY

Big MacDonald, boss of the St. Clair lumber camp at North Limits, Canada, is killed by Lenoir, the boss of a rival camp, and on his deathbed tells his son, Ronald, that he forgives Le Noir. Ronald vows to kill the Frenchman, and when Le Noir jams the river with his logs to prevent Ronald from getting the St. Clair logs through, the clash comes, and as Ronald is about to strangle his opponent, his sweetheart, Kate Murray, the minister's daughter, rushes over

(Continued on next page)

No Advertising Support Accepted!

the logs toward him, and hearing her cries for help, he is obliged to hurry to her rescue as she is about to be carried down stream to her death. Next day Le Noir comes to Ronald to ask forgiveness for his past deeds. A breach between Kate and Ronald caused by Mamie St. Clair, is patched up by Le Noir, and the close of the story suggests an early wedding.

PROGRAM COPY—"The Man from Glengarry"—With an All-Star Cast

You will like this red-blooded presentation of a red-blooded story. You can't afford to miss this excellent picturization of the celebrated Ralph Connor novel, "The Man from Glengarry"—it has the tang of the lumber woods.

"BISHOP OF THE OZARKS"—Class D

(Adapted from story of same name)

Story:—Convict Poses as Dead Parson Whose Double He Is

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Fair—Milford W. Howard.
Author—Average—Milford W. Howard.
Direction—Fair—Finis Fox.
Adaptation—Fair—Milford W. Howard.
Technique—Fair.

Producer—Milford W. Howard

CAST

Roger Chapman } Milford W. Howard
Tom Sullivan }
Margey Chapman Derelys Perdue
Dr. Earl Godfrey Cecil Holland
Dr. Paul Burroughs William Kenton
Governor of Alabama R. D. MacLean
Shepherd Woman Mrs. Milo Adams
Mrs. Jack Armstead Josa Melville

April 1 to 15, 1923.

Footage—5,800 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None Definitely Outlined.

Poorly Made Picture—Too Long—Confused Moral Issues

"The Bishop of the Ozarks" is another of those pictures which should be avoided by the exhibitor who is trying to build success on the quality of entertainment he provides. In the first place, the story of average interest is neither well adapted nor well directed. And in the second place, the average spectator is not likely to be deeply impressed with a picture that tries to focus on more than one moral teaching at one time. The author has attempted to put over an idea concerning prison reform, in which he advocates paroling all the state prisoners. This doesn't sound practical. And at every new twist in the plot he has tried to point out some other moral. The cast is only fair, and principally composed of unfamiliar players.

STORY OF THE PLAY

Tom Sullivan, escaping from prison, enters the cabin of Roger Chapman, a sky pilot traveling with his infant daughter and a negro servant in the Ozark mountains, shoots Chapman and changes clothing with him. The fact that Sullivan and Chapman are the exact double of one another avoids detection by the pursuers. Sullivan lives up to the clothes he wears, rears Chapman's daughter as his own, and later becomes chaplain of the state prison. The attempt of an enemy to unseat him by uncovering his real identity proves unsuccessful when the governor of Alabama, recognizing the excellent work he has done among the prisoners, pardons his former offense. His adopted daughter's romance is also given a fair share of attention.

PROGRAM COPY—"The Bishop of the Ozarks"—With Milford W. Howard

Tom Sullivan never knew when his past might rise up and accuse him. You will be interested in "The Bishop of the Ozarks," in which an ex-convict poses for years in the garb of a parson. Milford W. Howard, a former congressman who wrote the story, also plays the leading role.

"GRUB-STAKE"—Class B

(Especially prepared for screen)

Story:—Adventures and Escape of Girl Lured to Alaskan Dancehall

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Interesting—
Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Nell Shipman.
Author—Good—Nell Shipman.
Direction—Good—Bert Van Tuyle and
Nell Shipman.
Technique—Good.
Spiritual Influence—Average.
Producer—Nell Shipman Prod.

CAST

Faith Diggs Nell Shipman
Jeb Hugh Thompson
Mark Leroy Alfred Allen
Malamute Mike George Berrell
The "Skipper" Walt Whitman
Wong C. K. Van Auker
Ah Wing

April 1 to 15, 1923.

Footage—6,408 ft.

Distributor—American Releasing Corp.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Has Pleasing Outdoor Atmosphere—Star Beautiful and Talented

The latest Nell Shipman picture has much to recommend it for the average audience. Apart from the attraction of a pretty star, snow scenes and dancehall melodrama, a portion of the picture, in fact, the biggest half, is devoted largely to the presentation of wild animals of the northwest in their native haunts. These scenes are deftly worked in with the story, and one wonders how Miss Shipman became so well acquainted with animals, which are usually shy of mankind, such as bear, porcupines, deer, skunks, beavers, badgers, owls, coyotes, raccoons, mountain lions and ducks. Children will enjoy the animals, although the earlier reels of the picture are not such as we would recommend for children to see, for while they might absorb no harm, still the grossness of the dancehall is too well illustrated to prove commendable entertainment for youth. The snow scenes are especially pleasing, and the story develops quite thrillingly in spots. For instance, the scenes that have to do with Faith Diggs' daring ruse in which she lures her tormentor to a weak ledge that gives way beneath them, have fine suspense and a real thrill. The cast is quite adequate to the occasion. "The Grub-Stake" should prove a good box office attraction for theatres that make a specialty of booking novel and sensational pictures.

STORY OF THE PLAY

Faith Diggs, supporting an invalid father the best way she can, is persuaded by Mark Leroy, a gambler, to go to Dawson City with a grub-stake, which will help her to make a fresh start. Leroy, unscrupulous and already married, also persuades Faith to go through a marriage ceremony with him, intending to put her father out of the way. Klondike Kate, taking pity on the girl, tells her of Leroy's real character, and Kate, hurrying home from the dancehall, arrives just in time to prevent a tragedy with an overdose of sleeping drops prepared by Leroy's Chinese servant. Faith and her father, together with a demented prospector, hurry away over the trail, and later, after a series of adventures, in which Faith is lost in the woods, her troubles are straightened out, with her betrothal to Klondike Kate's son.

PROGRAM COPY—"The Grub-Stake"—Featuring Nell Shipman

Here is a picture that you are going to like—a thrilling melodrama in which wild animals are featured, together with a lovely and talented star, Nell Shipman. A story of the Klondike that will hold you at the edge of your seat.

"MAD LOVE"—Class A

(Especially prepared for screen)

Story:—Flirt Meets Tragic End at Hand of Mad Lover

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Tragic.
Moral Standard—Fair.

CAST

Liane Pola Negri
(Names of other players omitted)

Story—Very good—Drama—Adults.
Star—Very good—Pola Negri.
Author—Very good—Not credited.
Direction—Very good—Dimitri Buchowetski.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—U. F. A.

April 1 to 15, 1923.

Footage—5,518 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None.

Unpleasant Story Entertainingly Presented—Foreign-Made Picture

We wonder had some other hand than Dimitri Buchowetski's fashioned the picture, "Mad Love," would the effect have been as satisfactory? What could be more gruesome than the details of a story in which an insane lover in padded cell figures? And yet Buchowetski has turned out a picture that is in every way entertaining. This does not mean that "Mad Love" is suitable for all occasions, for it is not. It is distinctly for theatre use and not for the non-theatrical field. But in spite of the fact that Liane, the woman of the story, is not the sort for emulation, there are only one or two rather carefully guarded scenes that are at all suggestive, and in these the director has used his knowledge of the picture art to advantage in establishing an atmosphere of beauty, which, of course,

(Continued on next page)

No Advertising Support Accepted!

is created entirely by means of beautiful settings. The settings, both interior and exterior, are unusually beautiful, and characterized by depth of perspective and artistic choice. Everything is done on a large scale. Pola Negri was never more beautiful than she is in this picture, for Buchowetski has the rare faculty of getting the best out of his artists. In "Mad Love" she is refreshingly natural, becomingly gowned, and always alive to the moods of the story. She has excellent support in a cast whose names are not given.

STORY OF THE PLAY

Liane, noted in Paris as a flirt, is present at a popular Parisian resort when a man, whose cousin has gone insane for love of her, enters the scene in search of the woman. Liane, taking advantage of the fact that he does not associate her with the unhappy incident, exerts her charms to make him love her, succeeding to the extent of becoming his wife. During their honeymoon a jealous rival reveals to Liane's husband the fact that he has married the woman who caused his cousin's downfall, whereupon a separation takes place. Later the cousin, escaping from the asylum, strangles Liane just as a reconciliation between husband and wife is about to take place.

PROGRAM COPY—"Mad Love"—Featuring Pola Negri

Punishment came swift and sure to beautiful Liane, whose beauty drove men mad. You will be thrilled both by the tragedy and the exquisite staging of the latest Pola Negri production.

"MR. BILLINGS SPENDS HIS DIME"—Class B

(Adapted from story of same name)

Story:—Cigar Throws Discharged Clerk Into Hands of Revolutionists

VALUE

Photography—Good—C. E. Schoenbaum.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Good—Comedy—Family.
Star—Good—Walter Hiers.
Author—Good—Dana Burnet.
Direction—Good—Wesley Ruggles.
Adaptation—Good—Albert S. LeVino.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

John Percival Billings.....Walter Hiers
Suzanna Juarez.....Jacqueline Logan
Gen. Paola Blanco.....George Fawcett
Captain Gomez.....Robert McKim
Priscilla Parker.....Patricia Palmer
Estaban Juarez.....Joseph Swickard
John D. Starhock.....Guy Oliver
White.....Edward Patrick
Diego.....Clarence Burton

April 1 to 15, 1923.

Footage—5,585 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Dividends Accrue Making the Best of a Bad Bargain.

Picture Entertaining, But Star Can Do Better

It is unfortunate that Walter Hiers' first starring vehicle had not been more wisely chosen. The material is old stuff with a new kink, and the South American atmosphere, with its revolutionists, has been used in too many pictures of late to be anything of a novelty. The situation in which Billings, enamored of the picture of a South American beauty which he has seen in a newsreel, is led by destiny through the purchase of a ten cent cigar straight to her, is the original angle of the story. The adventures through which Mr. Billings passes between the time when he is discharged from his place of business and the day when he comes back home an attache of the president of a South American republic, are quite thrilling and often amusing. Walter Hiers can do much better things, and we look forward to seeing this wholesome comedian in stories that are worthy of his ability. Jacqueline Logan, Robert McKim and George Fawcett are the other prominent members of the cast, all of whom acquit themselves well. This is a good picture for the neighborhood house, but will not be a riot anywhere. Its tendency toward farce helps matters along considerably.

STORY OF THE PLAY

John Percival Billings is discharged from business for continually taking too much time at the lunch hour. While he is brooding over his troubles he uses his last dime to buy a cigar, on the label of which is the picture of the pretty daughter of a president of a South American republic, whom he has seen in a newsreel. In the course of events he is seized by the revolutionists because in the wrapping of the cigar was a secret message for them. He is bound to secrecy and paid for spying on the family of the president. The result is that the revolutionists are overcome and Billings becomes the son-in-law of the president, returning to face his old employer triumphantly.

PROGRAM COPY—"Mr. Billings Spends His Dime"—With Walter Hiers

Who would have thought that a dime cigar might have far-reaching effects. Come and see what happened to Mr. Billings with the spending of his last dime. You'll find plenty of amusement in this comedy, in which funny Walter Hiers stars for the first time.

No Advertising Support Accepted!

"WOMAN IN CHAINS"—Class C

(Adapted from story of same name)

Story:—Woman Remains True to Artist Who Marries Another**VALUE**

Photography—Very good—Larry Williams.
 TYPE OF PICTURE—Sensational.
 Moral Standard—Fair.

CAST

Felicia Coudret.....Mrs. Rodolph Valentino
 Paul Marceau.....E. K. Lincoln
 Claudia Marville.....Martha Mansfield
 Governor Coudret.....W. H. Tooker
 Jacques Despard.....Joseph Striker
 Paulia.....Baby Peggy Rice
 Gene.....Coit Albertson

Story—Average—Melodrama—Adults.
 Star—Very good—Mrs. Rodolph Valentino.
 Author—Average—Edward Owings Towne.
 Direction—Average—William P. Burt.
 Adaptation—Average—Not credited.
 Technique—Average.
 Spiritual Influence—Neutral.

April 1 to 15, 1923.

Footage—5,800 ft.

Producer—Amalgamated Exchanges of America, Inc.

Distributor—State Rights

Our Opinion**MORAL O' THE PICTURE—None.****Ordinary Story with Beautiful and Talented Star**

"The Woman in Chains" is ordinary movie stuff with a beautiful and talented star, Mrs. Rodolph Valentino, formerly known to the screen as Jean Acker. E. K. Lincoln is also an acquisition to the cast, and plays the artist hero well. A good deal of thought has been spent on the settings and the photography is very good. But in spite of all its best charms there is nothing about the picture to cause it to be remembered. It will entertain the average audience well, and only the better class will find fault with the tawdry class of story which is presented. Mrs. Valentino is indeed lovely in the role of Felicia Coudret who remained true to a lover who went abroad to study art and straightway forgot his promise to her. There is no moral truth to impress one, otherwise we might have given the production a better rating.

STORY OF THE PLAY

Felicia Coudret is in love with Paul Marceau, an artist who means to marry her on his return from Paris, where he goes to study art. While there he is distracted to find a model with sufficiently soulful eyes, and on discovering her he falls in love with the girl and marries her. Later a child is born, and his wife's former dancing partner, appearing on the scene, lures the wife away. Returning to America with the child, who has supposedly been adopted by him, he treats Felicia in a constrained manner, which she does not understand, and his former promise to marry her is not mentioned. News of the death of his wife clears the situation, and he confesses to Felicia, who in turn tells him she knew all the time that the child was his. The story closes happily.

PROGRAM COPY—"The Woman in Chains"—Mrs. Rodolph Valentino

Felicia Coudret remained true to a girlish vow and an artist lover. But how did the artist reward her for her trust in him? Come and see what complications a little thing can cause. Beautiful Mrs. Rodolph Valentino (formerly Jean Acker) is the star.

"LION'S MOUSE"—Class C

(Especially prepared for screen)

Story:—Woman Trying to Protect Brother from Blackmailers**VALUE**

Photography—Average—Peiko Beersman,
 Mack Van Lier and Jan Smit.
 TYPE OF PICTURE—Sensational.
 Moral Standard—Average.

CAST

Roger Sands.....Wyndham Standing
 Beverly White.....Marguerite Marsh
 Clo Riley.....Mary Odette
 Justin O'Riley.....Rex Davis

Story—Average—Melodrama—Family.
 Cast—Good—All-Star, with Wyndham
 Standing and Marguerite Marsh.
 Author—Average—Not credited.
 Direction—Average—Oscar Apfel.
 Adaptation—Average—Not credited.
 Technique—Fair.
 Spiritual Influence—Neutral.

April 1 to 15, 1923.

Footage—5,200 ft.

Distributor—W. W. Hodkinson

Producer—Holandia Film Corp.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Good Picture for Cheap Locations

"The Lion's Mouse" will be hailed in cheap localities as excellent entertainment. It will scarcely pass muster in the better houses, however, for the reason that the construction is not professional—the action is jerky, and character development is neglected. It reminds the writer of the pictures that were made several years ago, when the players were hurried from one situation to another, with the matter of suspense and thrills uppermost in the mind of the director regardless of consistency or the detail necessary to make the action of the picture lifelike. The cast is quite satisfactory, and all its members are capable of better things. The crook element affords of some fairly good suspense.

STORY OF THE PLAY

Beverly White's effort to protect her brother from death at the hands of a gang of blackmailers causes her to strain every nerve to get possession of a package of letters in the possession of Justin O'Riley. She meets and marries Roger Sands, to whom she is unable to divulge the secret of her life. In the events that follow Clo Riley, a girl she has befriended, aids her not only to get the package, but also a rope of pearls that are stolen from her. The close of the story shows a reconciliation between Roger Sands and his wife after a period of jealous estrangement.

PROGRAM COPY—"The Lion's Mouse"—With an All-Star Cast, featuring Wyndham Standing and Marguerite Marsh

Beverly White's struggle to protect her brother from blackmailers almost ended in marital disagreement. See "The Lion's Mouse," a thrilling tale of one woman's loyalty to another. Pretty Marguerite Marsh and Wyndham Standing head the cast.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

OF SCREEN OPINIONS, published semi-monthly at Chicago, Illinois
For April 1, 1923

STATE OF ILLINOIS, } ss.
COUNTY OF COOK, }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared B. E. Callahan, 5257 Quincy street, Chicago, Illinois, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of SCREEN OPINIONS, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
Publisher—James T. Igoe Company, 117 West Harrison street, Chicago, Illinois.
Editor—B. E. Callahan, 5257 Quincy street, Chicago, Illinois.
Managing Editor—B. E. Callahan, 5257 Quincy street, Chicago, Illinois.
Business Manager—P. J. Garvey, 6558 South Peoria street, Chicago, Illinois.
2. That the owners are:
James T. Igoe, president and treasurer, 5548 West Adams street, Chicago, Illinois.
Kathryn C. Igoe, vice-president, 5548 West Adams street, Chicago, Illinois.
B. E. Callahan, secretary, 5257 Quincy street, Chicago, Illinois.
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are:
None.
4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

B. E. CALLAHAN, Managing Editor.

Sworn to and subscribed before me this 22nd day of March, 1923.

(SEAL)

S. GOLDMANN, Notary Public.
(My commission expires August 29, 1923.)

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

APRIL 15 to 30, 1923

No. 2

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 90%—[A-c]—"COVERED WAGON"
Famous Players—(Page 15)
- 90%—[A-c]—"GRUMPY"
Famous Players—(Page 24)
- 90%—[A-c]—"MIGHTY LAK' A ROSE"
First National—(Page 21)
- 80%—[A]—"MODERN MARRIAGE"
American Releasing Corp.—(Page 14)
- 80%—[A]—"SUNSHINE TRAIL"
First National—(Page 13)
- 90%—[A-c]—"SUZANNA"
Allied Prod. & Dist. Corp.—(Page 16)
- 80%—[A]—"YOUR FRIEND AND MINE"
Metro—(Page 28)



Published by
JAMES T. IGOE COMPANY
PRINTERS

117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:
1440 BROADWAY — Room 20
Telephone Pennsylvania D267

MARGARET I. MacDONALD
Resident Manager

Vol. 12

APRIL 15 to 30, 1923

No. 2

INDEX

Class	Play	Producer	Page
90% [A-c]	—"Covered Wagon"	Famous Players	15
65% [B]	—"Crashing Through"	F. B. O.	26
65% [B]	—"Great Expectations"	Hopp Hadley, State Rights.....	17
90% [A-c]	—"Grumpy"	Famous Players	24
65% [B]	—"Leopardess"	Famous Players	27
65% [B]	—"Little Church Around the Corner"	State Rights	19
65% [B]	—"Lost and Found".....	Goldwyn	20
90% [A-c]	—"Mighty Lak' a Rose"....	First National	21
80% [A]	—"Modern Marriage"	Amer. Releasing Corp.	14
50% [C]	—"Soul Harvest"	State Rights	23
80% [A]	—"Sunshine Trail"	First National	13
90% [A-c]	—"Suzanna"	Allied Prod. & Dist. Corp.....	16
50% [C]	—"Tents of Allah"	Associated Pictures	25
65% [B]	—"Tiger's Claw"	Famous Players	22
50% [C]	—"Town of Scandal"	Universal	17
65% [B]	—"Trail of the Lonesome Pine"	Famous Players	18
40% [D]	—"Trimmed in Scarlet".....	Universal	23
80% [A]	—"Your Friend and Mine".....	Metro	28

No Advertising Support Accepted!

THE NEW PERCENTAGE VALUES!

Now you can book the Percentage Way. This is the first time in the history of reviewing that pictures have been valued in actual figure quantities. The old class system is retained until you become accustomed to the NEW PERCENTAGE FIGURES. This is a big step forward for Screen Opinions and its valued readers.

OUR NEW PERCENTAGE VALUES:

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"SUNSHINE TRAIL"—[Class A] 80%

(Adapted from story of same name)

Story:—Adventures of Youth Who Believed in Spreading Gospel of Sunshine

VALUE

Photography—Very good—Max Dupont.
TYPE OF PICTURE—Humorous.
Moral Standard—Good.

Story—Very good—Comedy—Family.
Star—Very good—Douglas MacLean.
Author—Very good—William Wallace Cook.
Direction—Very good—James W. Horne.
Adaptation—Very good—Bradley King.
Technique—Very good.
Spiritual Influence—Good.
Producer—Thomas H. Ince

CAST

James Henry MacTavish...Douglas MacLean
Mystery Man.....William Courtright
Woman Crook.....Joseph Sedgwick
Man Crook.....Barney Furey
Algernon Aloysius Fitzmaurice Bangs...
.....Muriel Frances Dena
Willis Duckworth.....Rex Cherryman
Colonel Duckworth.....Albert Hart
June.....Edith Roberts

April 15 to 30, 1923.

Footage—5,000 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Scatter Seeds of Sunshine.

Pleasing Comedy With Star at Best Assisted by Talented Child Actress

The latest Douglas MacLean picture presents the star at his best in the role of an ex-soldier who stopped off at a Montana ranch and then took the trail home to pay a visit to old friends, imbued with the idea of scattering seeds of kindness. Needless to say the complications that arise are manifold, and much clean fun is the result. Douglas MacLean is assisted by the clever child actress, Muriel Frances Dana, who plays the part of a little boy left in the care of the innocent-minded youth by a mother belonging to a gang of crooks. The simply constructed plot unfolds in a most entertaining way, and we predict that "The Sunshine Trail" will be a popular favorite. The star, the types, the situations and the child form the groundwork of the picture's entertainment. Book it by all means.

STORY OF THE PLAY

James Henry MacTavish, returning to his home town to see a relative, who he finds has died while he was away at the war, and a girl named June, who, believing Jimmy to be dead, has

(Continued on next page)

No Advertising Support Accepted!

become engaged to Willie Duckworth, decides to keep his identity a secret, and persists that he is James Robinson. A fortune, left to him by the relative should he return before May 24th of that year, is about to revert according to the terms of the will to June and Willis, and various unhappy things keep turning up owing to his policy of scattering seeds of kindness. Because he has befriended a child left alone at the railway station, he becomes the butt of a gang of crooks, who blackmail him and cause him to be arrested. June's receipt of telegrams from the Montana ranch, where Jimmy has been employed, identifying him as Jimmy MacTavish, clears the situation and leaves an open road to romance.

PROGRAM COPY—"The Sunshine Trail"—Featuring Douglas MacLean

James Henry MacTavish found that scattering seeds of kindness sometimes causes strange complications that are hard to straighten out. But Jimmy kept right ahead on "The Sunshine Trail" of many adventures, as you will see. Douglas MacLean is the star, assisted by little Muriel Frances Dana and a good cast.

"MODERN MARRIAGE"—[Class A] 80%

(Adapted from story of same name)

Story:—A Wife's Indiscretion Causes Entanglement in Murder Mystery

VALUE

Photography—Very good—Edward Paul.
TYPE OF PICTURE—Fascinating mystery.
Moral Standard—Average.

Story—Very good—Melodrama—Adults.
Cast—Very good—Featuring Francis X. Bushman and Beverly Bayne.
Author—Very good—Derek Vane.
Direction—Very good—Lawrence C. Windom.
Adaptation—Very good—Dorothy Farnum.
Technique—Excellent.
Spiritual Influence—Neutral.

CAST

Hugh Varley.....	Francis X. Bushman
Denise Varley.....	Beverly Bayne
Frank Despard.....	Roland Bottomley
Cort Maitland.....	Ernest Hilliard
Nita Blake.....	Zita Moulton
Hugh, Jr.....	Frankie Evans
Elihu Simpson.....	Arnold Lucy
Mammy.....	Pauline Dempsey
Blossom Young.....	Blanche Craig

April 15 to 30, 1923.

Producer—Francis X. Bushman Pictures, Inc.
Distributor—American Releasing Corporation

Footage—6,331 ft.

Our Opinion

MORAL O'THE PICTURE—Forgetfulness of Marriage Vows Must Lead to Trouble.

Unusually Well Made Production—Excellent Mystery Story With Domestic Problem—Bushman Vastly Improved in Screen Technique

"Modern Marriage" is interesting from more than one point of view; for not only is it an unusually well made, carefully edited, skillfully enacted production, but it marks the return of two formerly well-known screen stars after an absence of several years. And not only this, but it is noticeable that the years have smoothed out the screen technique of Francis X. Bushman to a marked degree. His portrayal of Hugh Varley, the unappreciated husband, is graceful and intelligent, betraying none of the staginess which marred to some extent Mr. Bushman's former screen efforts. Beverly Bayne has a fair conception of the requirements of the indiscreet wife, and is altogether acceptable. One of the best portrayals of the picture is that of Elihu Simpson, the valet of the murdered man, by Arnold Lucy. In fact, one might almost say that his handling of this role is masterly. The heavy parts are excellently played by Roland Bottomley and Ernest Hilliard, and the other woman in the case is ably interpreted by Zita Moulton. Little Frankie Evans is charming as the child of the story, and, indeed, there is no fault to be found with the well balanced cast. The professionally constructed plot of "Modern Marriage" is clearly outlined in the screen adaptation, with the complications of a carefully planned murder mystery and marital problem moving so consistently that the pictured story reads like an open book. "Modern Marriage" is presented more as a matter of entertainment than as a matter of morals, although the picture does contain a valuable lesson. This should be a sure fire hit for the average moving picture theatre. The settings and all details are artistically arranged.

STORY OF THE PLAY

Hugh Varley receives an anonymous note hinting at his wife's indiscretion with one Frank Despard just at the moment when his wife, Denise, has decided to end her associations with Despard. On the day when Denise goes to Despard's apartment to request her letters back, Cortland Maitland, living on another floor, is found immediately following the visit of Denise, rifling Despard's room. In the struggle that ensues Despard is killed. The Varleys, in fear of being implicated in the affair, move to the country, where Cortland Maitland, employed as secretary to Hugh Varley, tries to steal plans of an invention on which Varley is working. Maitland, severely injured and about to die, confesses to the murder. An interesting outcome of

(Continued on next page)

No Advertising Support Accepted!

the plot is the attempt of Simpson, Despard's valet, to make capital of the letters of Denise. The story closes with a happy reunion of the Varleys.

PROGRAM COPY—"Modern Marriage"—Featuring Francis X. Bushman and Beverly Bayne

Don't miss the best mystery story of the season, with the popular players, Francis X. Bushman and Beverly Bayne, in the leading roles. A murder mystery and a marriage problem with a moral, is what is to be found in this excellently made production.

"COVERED WAGON"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Romance and Adventures of First Wagon Train Over Oregon Trail

VALUE
Photography—Superior—Karl Brown.
TYPE OF PICTURE—Fascinating—
Thrilling.
Moral Standard—Good.

Story—Excellent—Drama—Family
Cast—Excellent—All-Star, featuring J. Warren Kerrigan, Lois Wilson and Ernest Torrence.

Author—Excellent—Emerson Hough.
Direction—Superior—James Cruze.
Adaptation—Excellent—Jack Cunningham.
Technique—Superior.
Spiritual Influence—Excellent.
Producer—Paramount

CAST

Bill Banion.....J. Warren Kerrigan
Molly Wingate.....Lois Wilson
Sam Woodhull.....Alan Hale
Mr. Wingate.....Charles Ogle
Mrs. Wingate.....Ethel Wales
Jackson.....Ernest Torrence
Bridger.....Tully Marshall
Kit Carson.....Guy Oliver
Jed Wingate.....John Fox

April 15 to 30, 1923.

Footage—9,407 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—No Obstacle Is Too Great for the Courageous to Overcome.

Thrilling Presentation of Pioneer Tale Leaves Little to Be Desired

Sweeping perspectives, long lines of covered wagons, multitudes it would seem of horses and cattle, and men and women with their faces determinedly set toward the golden west, is what the screen reveals in the splendid Paramount production "The Covered Wagon." Whether it is the bigness of the picture, the thrilling realism in which this tale of early pioneer days is clothed, or that this wild west period of American history so dear to the fancy of American youth becomes a veritable reality under the skillful direction of James Cruze, the picture's charm is irresistible. "The Covered Wagon" looks like a clean-up, and we predict for it the biggest run outside of "The Birth of a Nation" that any pictured drama has ever had. What could be more thrilling than to see the wagon train with logs attached to each wagon to keep it from sinking, crossing the river Platte drawn by swimming oxen struggling frantically with the swift current? Or what could add more realism to a story of this sort than a genuine buffalo hunt in which one of the stampeding animals is actually shot. The discovery of the trail of the Brigham Young party, the dividing of the wagon train when some follow the lure of gold to California to help make the history of the great strike of '49, and others press forward into Oregon with their plows, are interesting incidents. And through all is woven the romance of Molly Wingate and Will Banion, a youth of stirring, dominant character. Never has J. Warren Kerrigan been seen to as good advantage as in "The Covered Wagon." To him the photographer has been exceptionally kind. Lois Wilson is winsome as Molly Wingate, and Ernest Torrence, in place of playing the villain, is the joker of the party. His portrayal of Jackson is inimitable. Tully Marshall as Bridger also creates comedy. The cast is excellent throughout. Much more could be told of this splendid production, but suffice it to say that the exhibitor who is looking for a money-making special can do no better than to book "The Covered Wagon." It will stand a raise in price if this is your policy.

STORY OF THE PLAY

Shortly after the wagon train from the east starts on its long trail to the storied lands of Oregon, Will Banion joins their ranks and falls in love with pretty Molly Wingate. During the adventurous trip, from which the faint-hearted ones turn back and are later destroyed by Indians, and the others press on with dogged determination, Sam Woodhull, engaged to marry Molly, circulates a report that Banion is a cattle thief. Banion several times rescues Woodhull from

(Continued on next page)

No Advertising Support Accepted!

destruction at the hands of Jackson, one of his staunch admirers, and in the end Woodhull is shot by Jackson just as he has his gun raised to get Banion. Scenes at the gold strike, where a portion of the pioneers go, and others at the homestead lands of Oregon, illuminate the purpose and final accomplishments of the party. The story ends with the betrothal of Banion and Molly.

PROGRAM COPY—"The Covered Wagon"—Featuring J. Warren Kerrigan, Lois Wilson and Ernest Torrence

There is a thrill that you cannot help but feel in the latest James Cruze production, "The Covered Wagon," which pictures with tremendous realism the days of the "westward-ho!" of the early pioneers over the famous Oregon trail. Scenes of white topped wagons, multitudes of horses, oxen, buffalo and courageous people, are what you will see in this picture you must not miss. J. Warren Kerrigan, Lois Wilson, Ernest Torrence, Tully Marshall and other well-known players are in the cast.

"SUZANNA"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Romance of Senorita Replaced in Infancy by Child of Peon

VALUE

Photography—Masterful—Not credited.
TYPE OF PICTURE—Romantic—Humorous.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Star—Superior—Mabel Normand.
Author—Good—Mack Sennett.
Direction—Superior—F. Richard Jones.
Adaptation—Superior—Mack Sennett.
Technique—Superior.
Spiritual Influence—Neutral.

Producer—Mack Sennett

Distributor—Allied Producers and Distributors Corporation

CAST

Suzanna Mabel Normand
Ramon Walter McGrail
Pancho Leon Bary
Don Fernando George Nichols
Don Diego Eric Mayne
Dolores Winifred Bryson
Dona Isabella Evelyn Sherman

April 15 to 30, 1923.

Footage—5,000 ft.

Our Opinion

MORAL O'THE PICTURE—None.

Production Excels in Quaint Comedy, Composition, Direction and Artistic Settings—Has Realistic Bull Fight

Mabel Normand's latest production "Suzanna" is indeed one of artistic excellence, and together with a delightful vein of comedy of a more or less quaint character in which the star excels, the director has succeeded in developing human interest situations to their fullest, and has also paid attention to the composition of individual scenes. The settings, photography and illumination are exceptionally artistic, which, with other fine attributes, affords unusual results. The story is sympathetic in plot, and one of the noticeable features in the direction is the poise and accuracy with which the action moves. Mabel Normand is charming as Suzanna, appearing in a quaint trousered suit and large hat, such as worn by Southern Californian peons, and later in a dainty bridal dress. The ease and grace with which she puts across her comedy is one of the picture's chief attractions. Everything that goes to make a good book office attraction is to be found in "Suzanna"—romance, a touch of the spectacular as, for instance in the realistic bull fight injected, excellent character development and those human qualities that the public loves. The exhibitor will find that "Suzanna" will live up to the best; he can tell his patrons about it.

STORY OF THE PLAY

Taken from her cradle when an infant, Suzanna is reared as the daughter of a peon and maid of all work on the ranch of Don Fernando, while a maid of true peon birth, takes her place as daughter of the don. Ramon, son of Don Fernando, loves Suzanna, and is being forced into a marriage with Dolores by his father when the peon who exchanged the infants confesses. In the events that occur Suzanna is about to marry Pancho, a bull fighter, when Ramon, hurrying to the scene, lifts her into the saddle behind him and together they flee. The close of the story brings a readjustment of people and things, and a happy ending.

PROGRAM COPY—"Suzanna"—Featuring Mabel Normand

Suzanna thought she was the daughter of a peon and found herself a lady with a don for a father and a handsome Spanish youth for a lover. Mabel Normand, the daintiest and most appealing of comediennees, is the star.

No Advertising Support Accepted!

"TOWN OF SCANDAL"—[Class C] 50%

(Adapted from story of same name)

Story:—Chorus Girl Exposes Home Town Men and Puts End to Blue Laws

VALUE

Photography—Good—Victor Milner.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Comedy-drama—Adults.
Star—Average—Gladys Walton.
Author—Average—Frederick Arnold Kummer.
Direction—Average—King Baggot.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Jean Crosby.....Gladys Walton
Toby Caswell.....Edward Hearn.
Avery Crawford.....Edward McWade
Bill Ramsey.....Charles Hill Mailes
Samuel Grimes.....William Walsh
Lysander Sprowl.....William Franey
Mrs. Crawford.....Anna Hernandez
Mrs. Sprowl.....Virginia Boardman
Effie Strong.....Rosa Gore

April 15 to 30, 1923.

Footage—4,704 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—People in Glass Houses Should Not Throw Stone.

Trivial Plot and Ordinary Development—Essentially for Cheaper Houses

Gladys Walton has not been provided with the best class of story for her recent efforts, and "The Town Scandal" is no exception to the rule. The plot is trivial, although we believe that a better adaptation of the story could have been made. The small town types are well portrayed, and the intention of the author gets across, but in a manner of cheap design. The scenes at the theatre in which Miss Walton wears an elaborate ballet dress with the minimum amount of covering for her body above the waist, are not refined, even if they may not belong strictly to the risqué class. The situation in which some of the home town reformers come to New York on business and try to carry on a secret flirtation with the same little actress is quite amusing and fairly well presented. Gladys Walton does passably well and is supported by a fairly capable cast. The subtitles are conspicuously aimed at the blue law system.

STORY OF THE PLAY

Jean Crosby, a chorus girl who spends her vacations helping her married sister in her home town, is looked down upon by the blue law supporters. After her return to New York for rehearsals, three or four of the male performers come to the city on business, and incidentally with a view to a flirtation with the pretty young actress. When she comes back to her home town to look up a job, each pretended admirer turns his back on her. With the aid of the new editor of the home town paper, she publishes a series of articles exposing their methods. A promise to stop their interference with the people's pleasures halts the scandal. The story ends with the betrothal of Jean and the editor.

PROGRAM COPY—"The Town of Scandal"—Featuring Gladys Walton

Jean Crosby's experience with blue law reformers and the effort to be honest, though a chorus girl, provides good entertainment in "The Town of Scandal." Gladys Walton's latest comedy-drama. See how she turns the tables on a group of hypocrites.

"GREAT EXPECTATIONS"—[Class B] 65%

(Adapted from novel of same name)

Story:—Young Man Educated With Convict's Money

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Interesting—
Sensational.
Moral Standard—Average.

Story—Very good—Romantic melodrama—
Family.
Star—Good—"Buddy" Martin.
Author—Very good—Charles Dickens.
Direction—Good—Not credited.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Average.

Producer—Nordisk

Footage—5,000 ft.

CAST

Little "Pip"....."Buddy" Martin
(Other members of the cast omitted)

April 15 to '30, 1923.

Distributor—Hopp Hadley-State Rights

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Creditable Adaptation of Dickens Novel

"Great Expectations," the well-known novel by Charles Dickens, lends itself well to the screen—and in the present instance the picture made in England on the actual locale of the story, we would judge, proves an interesting adaptation of the original. It is made in the same conventional style as the majority of English productions, but the genuine atmosphere is there and the types are carefully selected. It seemed to us that the attire of certain characters was a bit modern in some respects—for instance, the blacksmith, father of the boy who carried food to the escaped convict, wears a belt and buckle similar to those worn by men today. But for the greater part there is no fault to be found with the costuming. The story is clearly told and well acted, and our judgment is that "Great Expectations," with its highly dramatic situations will be found satisfactory on the program of the neighborhood house. It holds the attention well. The scene in which Miss Havisham is burned to death is thrilling and especially well done—the flames apparently enveloping her forming an excellent illusion.

STORY OF THE PLAY

Little "Pip," son of a blacksmith, is frightened by an escaped convict into bringing him food and drink without divulging the secret of his presence in the neighborhood. When Pip, grows up he is educated by a secret fund, his benefactor withholding his name. After he has become successful in business and is recognized socially, he has a call from his benefactor, who turns out to be the escaped convict, who is still trying to cheat the law. Pip's romance is also intertwined with the other events of the story. He loves the child of a jilted woman who seeks vengeance through the suffering of Pip when the girl lures him to distraction and then throws him over. The close of the story shows the woman being burned to death when the gown she has worn for years catches fire.

PROGRAM COPY—"Great Expectations"—Featuring "Buddy" Martin

If you know your Dickens you will enjoy this visualization of his novel, "Great Expectations." Romantic melodrama interpreted by a good cast.

"TRAIL OF THE LONESOME PINE"—[Cl. B] 65%

(Adapted from story of same name)

Story:—Girl Ends Feud Between Two Mountain Families

VALUE

Photography—Very good—James Howe

TYPE OF PICTURE—Romantic—Sensational.

Moral Standard—Average.

Story—Good—Drama—Family.

Star—Good—Mary Miles Minter, with Antonio Moreno.

Author—Good—John Fox (story) and Eugene Walter (play).

Direction—Good—Charles Maigne.

Adaptation—Good—Will M. Ritchey.

Technique—Good.

Spiritual Influence—Average.

Producer—Paramount

CAST

June Tolliver.....Mary Miles Minter

John Hale.....Antonio Moreno

"Devil" Judd Tolliver.....Ernest Torrence

"Bad" Rufe Tolliver.....Edwin Brady

Ann.....Frances Warner

Buck Fallin.....J. S. Stembridge

Dave Tolliver.....Cullen Tate

April 15 to 30, 1923.

Footage—5,695 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Feudism Is a Result of Ignorance and Misunderstanding of the Laws of God.

A Fascinating Tale of the Mountains Told with Vigor—Settings Romantic—Cast Excellent

If your patrons like tales of the southern mountains and their primitive people, they will like "The Trail of the Lonesome Pine" in which Mary Miles Minter gives a pleasing portrayal of June Tolliver, a girl destined to end a bitter feud between her people and a neighboring family, which arose over a mere trifle, and lasted through years. There is nothing unusual about the picture, but it is well directed, and excellently photographed, and the settings are especially attractive and to all appearances are the genuine thing. Ernest Torrence gives an excellent performance as Judd Tolliver, and Antonio Moreno

(Continued on next page)

No Advertising Support Accepted!

is suitably cast as John Hale, but the part does not afford him substantial opportunities. The climax of the picture in which Rufe Tolliver is shot by one of his own people because they cannot bear to have a Tolliver hanged, is well staged. There is nothing big about this picture, but neighborhood audiences will be pleased with it.

STORY OF THE PLAY

June Tolliver, daughter of Judd Tolliver, a leader in a feud between his family and the Fallins, is betrothed to John Hale, a young man in the employ of the government. On her return from school June is thrust into an unhappy situation when Rufe Tolliver, her uncle, gets drunk and kills a policeman. Rufe's sentence to death brings the Tollivers to town in a body, determined that Rufe shall not hang. While he stands at the window waving farewell to his friends, Rufe is shot down by Dave Tolliver to avoid having the name of Tolliver tainted with a prison record. Dave also shoots John Hale, who later recovers and marries June. An appeal from June to both Tollivers and Fallins, in which she points out the futility of bloodshed, brings both groups to a realization of their wrong doing.

PROGRAM COPY—"The Trail of the Lonesome Pine"—Featuring Mary Miles Minter, with Antonio Moreno

The romance of pretty June Tolliver, coupled with the enlightening influence of education, ended a bitter feud. You will like this tale of the southern mountains, with Mary Miles Minter and Antonio Moreno.

"LITTLE CHURCH AROUND THE CORNER"

[Class B] 65%

(Adapted from play and novel of same name)

Story:—Young Minister's Faith and Heroism Wins Miners and Helps Dumb Girl Speak

VALUE

Photography—Good—Homer Scott and Edward Dumar.

TYPE OF PICTURE—Sentimental—Thrilling.

Moral Standard—Good.

Story—Good—Melodrama—Family.

Cast—Good—All-Star.

Authors—Good—Marion Russell (novel) and Charles E. Blaney (play).

Direction—Good—William A. Seiter.

Adaptation—Good—Olga Printzalu.

Technique—Good.

Spiritual Influence—Good.

Producer—Warner Brothers

CAST

Leila Morton.....Claire Windsor
David Graham.....Kenneth Harlan
Morton.....Hobart Bosworth
Hetty.....Pauline Starke
Hex.....Walter Long
Rev. Bradley.....Alec Francis
Mrs. Graham.....Margaret Seddon
Jude.....George Cooper
Doc Graham.....Winter Hall
Mark Hanford.....Cyril Chadwick

April 15 to 30, 1923.

Footage—6,300 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—"Your Faith Hath Made You Whole."

Sentimental Melodrama Has Human Interest and Thrills—Likely to Please

There doesn't seem to be any question but that "The Little Church Around the Corner" will find many appreciative audiences throughout the country. Its plot is truly melodramatic—so much so indeed that at times the action seems unconvincing. However, that may be the average person, and perhaps especially the woman and children will be sympathetically moved by some of the characters of the play—the dumb girl Hetty, for instance, so convincingly played by Pauline Starke. Miss Starke's portrayal of the dumb girl is an unusual piece of work, as interpreted by her—the girl's struggle to speak, vain efforts at the urge of the minister, her childhood friend—are truly affecting. The scenes at the mine where following the cave-in the minister's heroic rescue work wins the admiration and respect of those who heretofore scoffed at him, are well done and quite thrilling. Here a word of praise is due the editors of the film of the effective assembling of correlative scenes. This is not a picture which warrants a raise in price, but if your patrons like melodrama you can afford to boost it strongly on the strength of the human interest element, and the thrilling rescue scenes at the mine. The work of the cast is very good throughout.

STORY OF THE PLAY

David Graham, born with a religious fervor, is educated by a mine owner, Morton. After being ordained as a minister, he is unable to resist the call which he feels to return to the mining town and preach the gospel to the miners. He is scoffed at and is unable to make any

(Continued on next page)

No Advertising Support Accepted!

headway until one day a cave-in occurs at the mines, when only his heroic efforts in the emergency save those who are penned in. During the excitement of the moment, Hetty, a childhood friend of David's, into whom he has tried to instill the faith that would cause her to regain the power of speech which she lost through an accident, is suddenly restored. A romance between Morton's daughter and David also enters into the story. A church, built by the miners in appreciation of David's devotion, gives the story its name.

PROGRAM COPY—"The Little Church Around the Corner"—Featuring an All-Star Cast

David Graham's faith in God and his devotion to humanity caused miracles of conversion and recovery to be performed. Don't miss the big mine spectacle in "The Little Church Around the Corner," where a clergyman's heroism prevents untold disaster. An excellent cast includes Claire Windsor, Kenneth Harlan, Pauline Starke and Hobart Bosworth.

"LOST AND FOUND"—[Class B] 65%

(Adapted from story of same name)

Story:—Sea Captain, Bereft of Wife and Daughter, Punishes Abductor on Tropical Isle

VALUE

Photography—Superior—Clyde De Vinna.
TYPE OF PICTURE—Unconvincing.
Moral Standard—Fair.

Story—Average—Drama—Adults.
Cast—Good—All-Star, featuring House Peters, Pauline Starke and Antonio Moreno.
Author—Average—Carey Wilson.
Direction—Good—R. A. Walsh.
Adaptation—Good—Paul Bern.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Goldwyn

CAST

Captain Blackbird.....	House Peters
Lorna	Pauline Starke
Lloyd Warren.....	Antonio Moreno
Baby Madge.....	Mary Jane Irving
Madge	Rosemary Theby
Faulke	George Siegmann
Skinner	William V. Mong
Waki	Carl Harbaugh
Kerito	David Wing

April 15 to 30, 1923.

Footage—6,334 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None.

Fascinating Tropical Background and Capable Direction Compensates for Ordinary Story

Is it because good stories are hard to find, or that the powers that be lose sight of plot values in the overwhelming array of opportunities for glorifying backgrounds provided by certain kinds of stories that so frequently a production's strongest appeal lies in Nature's contribution? The latest R. A. Walsh production, "Lost and Found," staged in the vicinity of Tahiti, is of this character, for in spite of the entertainment one might find in the tale of a woman's unhappy experience, which ended in death on a tropical island, and a man's search for a wife whose whereabouts he learned too late to prevent her murder at the hands of the man who lured her away, we must confess that excellent photography, competent direction and interesting and beautiful scenes on the shores of the tropics are chief attractions. The various types of the picture are well cast, and a number of native islanders are employed in mob scenes, but on the whole, the story's development is unconvincing. This is especially the case in the latter half of the production, which brings Captain Blackbird to the island where his wife has been murdered, and where his own daughter, grown to womanhood and clad in the garb of the native women, is rudely cast from him to become the prey of the bestial Faulke. The average person will resent the man's failure to recognize the girl as being white, and to at least question her identity at her appeal to be taken from the island. The struggle between the captain and Faulke is thrilling. There is also a battle between two island tribes that is rather tame in effect. House Peters is excellent as Captain Blackbird, and Pauline Starke fills the role of Lorna well. Rosemary Theby and George Siegmann are outstanding figures in the cast, and Antonio Moreno should make his bow to the cameraman, for he looks unusually well as photographed. "Lost and Found" is a good program feature for the average house, and could be improved by cutting.

STORY OF THE PLAY

Captain Blackbird, bidding his wife and two children goodbye, started out on a cruise on which he was absent longer than he has anticipated. While he was away a stranger from the South Seas told his wife that he was living with another woman, and so far won her con-

(Continued on next page)

No Advertising Support Accepted!

vidence that she consented to accompany him to the South Sea islands in search of the recalcitrant husband. Once there, she discovered her mistake, and obliged to live with the stranger, who sought to marry her daughter to a rascally tribesman, she lost hope and finally, in an encounter on behalf of her daughter, she was slain by the stranger. In search of a doll to replace his little daughter's broken one, Captain Blackbird visits the island, and in a series of adventures finally comes face to face with the villain, who tells him that his wife and daughter are both dead. Later developments bring about the punishment of the villain and the rescue of the daughter from an unhappy fate.

PROGRAM COPY—"Lost and Found"—With an All-Star Cast

Captain Blackbird had the satisfaction of whipping the scoundrel that drained his life almost to the last atom of happiness. Come and see the result of a wife's folly in trusting a stranger. An excellent cast is headed by House Peters, Pauline Starke and Antonio Moreno. It's an R. A. Walsh production.

"MIGHTY LAK' A ROSE"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Blind Girl Violinist Regenerates Crooks

VALUE

Photography—Excellent—Sol Polito.
TYPE OF PICTURE—Sentimental.
Moral Standard—Good.

Story—Very good—Melodrama—Family.
Cast—Excellent—All-Star, featuring James Rennie and Dorothy Mackail.
Author—Very good—Curtis Benton.
Direction—Excellent—Edwin Carewe.
Adaptation—Excellent—Curtis Benton.
Technique—Very good.
Spiritual Influence—Excellent.
Producer—Edwin Carewe

CAST

Jimmie Harrison.....James Rennie
Rose Duncan.....Dorothy Mackail
Jerome Trevor.....Sam Hardy
Bull Morgan.....Anders Randolph
"Hard Boiled" Mollie Malone.Helen Montrose
"Slippery Eddie" Foster.....Harry Short
Humpty Logan.....Paul Panzer
Mrs. Trevor.....Dora Mills Adams
Jean, the dog.....Herself

April 15 to 30, 1923.

Footage—8,260 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—The Straight Road Leads to Happiness.

**Production Has Tears and Types Aplenty—Looks Like Big Receipts
If Properly Handled**

"Mighty Lak' a Rose" is a difficult production to classify, because while there is no question of its box office values, it is not the kind that will bear close analysis. Its story is ordinary "sympathy" stuff, in which the moral angle has been worked to a point of real interest. The overpowering of criminal instincts through the medium of music and the influence of the wholesome personality of a blind girl on a group of crooks helps to supply the reason why "Mighty Lak' a Rose" is rated by us beyond its deserts in genuine artistic values. The picture is a bit too long. It seems unnecessary, for instance, after the blind girl is made to see that the old standby of concert hall and stage scenes should be rung in before arriving at a proper climax. But then, the picture is brim full of good things—situations and business that the public likes. It is rich in human interest, and tears aplenty will be shed wherever it is shown. James Rennie gives an intelligent and keenly sympathetic portrayal of Jimmie Harrison, a crook with a kind heart—a victim of environment. Dorothy Mackail is all that could be desired in the role of the blind girl, and Anders Randolph is excellent as Bull Morgan, one of the last to yield to the ennobling influence of the blind Rose. Harry Short, as Slippery Eddie, is the "life of the party" and pulls a laugh with every action. The dog, Jean, is one of the beloved features of the picture—she is a fine canine. "Mighty Lak' a Rose" is suitable for any theatre, and can be used as a special in neighborhood houses. Bill it on the strength of the popularity of the song, the regeneration of crooks through the influence of melody, its strong melodramatic features and its excellent cast. James Rennie's recent Broadway success should help to boom the picture.

STORY OF THE PLAY

Rose Duncan, a blind violinist, comes to New York alone to meet her uncle. On his way to the station the uncle is killed by an automobile, but Bull Morgan, who has just stepped from a telephone booth resplendent in another man's silk hat and with a stolen wallet in his pocket, takes the uncle's place, and in this way cheats the cops. Rose, thrown by circumstances into a den of thieves, finds a friend in Jimmy Harrison, a thief through environment. Jimmy's decision to go straight angers the others, but one by one they yield to the girl's wholesome personality and appealing music, and all goes well until Jimmy attempts one last theft to secure a

(Continued on next page)

No Advertising Support Accepted!

thousand dollars for an operation on Rose's eyes. He is sent up the river for five years, and Rose, on regaining her sight, is told that he is dead. Released two years before the expiration of his term, Jimmy appears on the scene on the evening when Rose is making her debut on the concert stage. When she is about to decide to marry another Bull and Slip bring Jimmy to her home, and the story ends with a reunion of the former sweethearts.

**PROGRAM COPY—"Mighty Lak' a Rose"—With an All-Star Cast,
Featuring James Rennie and Dorothy Mackail**

The truth of the old adage, "Music hath charms to soothe the savage breast," is fully exemplified in the emotional melodrama, "Mighty Lak' a Rose," with an all-star cast headed by James Rennie and Dorothy Mackail.

"TIGER'S CLAW"—[Class B] 65%

(Especially prepared for screen)

Story:—Adventures of Englishman Married to Half Caste Through Gratitude

VALUE

Photography—Good—Faxon Dean.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Average—Drama—Family.
Star—Good—Jack Holt.
Author—Average—Jack Cunningham.
Direction—Good—Joseph Henabery.
Adaptation—Good—Jack Cunningham.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Sam Sandell.....Jack Holt
Harriet Halehurst.....Eva Novak
Henry Frazer Halehurst....George Periolat
Raj Singh.....Bertram Grassby
Chameli Brentwood.....Aileen Pringle
Sathoo Ram.....Carl Stockdale
George Malvin.....Frank Butler
Prince.....George Field
Azun.....Evelyn Selbie

April 15 to 30, 1923.

Footage—5,297 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PLAY—None.

East Indian Atmosphere and Mild Thrill in Bursting Dam Features of Picture

Moving at a moderate pace, exciting an average amount of interest in the romantic and adventurous experience of an English engineer in India, "The Tiger's Claw" provides mild entertainment. An accident, in which Sam Sandell, English engineer, is torn by a tiger, has a bit of a thrill, which is followed by a series of romantic scenes, in which the half-caste girl, Chameli, who has saved his life, wins what Sandell believes to be his love, but which later developments reveal is merely a deep sense of gratitude. There is no fault to be found with the direction of the picture, nor with its adaptation, and we believe it will prove satisfactory in the majority of theatres. The attempted destruction of a dam which has just been completed by Sandell, contains a moment or two of suspense, and the attempted murder of Henry Halehurst and his daughter by strangling, in accordance with methods instituted by an East Indian religious sect, is also more or less exciting. The cast is composed of competent players, Jack Holt, Eva Novak and Eileen Pringle doing excellent work as the central figures of the story's romance.

STORY OF THE PLAY

Sam Sandell's commission to build an irrigation dam in a remote section of India is prefaced by a misunderstanding with Harriet Halehurst, his sweetheart. While in India he is attacked by a tiger, and imagining himself to be in love with Chameli, a pretty half-caste girl to whom he is indebted for his survival, he marries her. Later, when he is called to a conference a couple of days' journey away, in which he is warned of the duplicity of the natives and of a suspected plot to destroy him, he meets again his former sweetheart. In the events that follow, Chameli becomes jealous of the English girl, and aids the conspirators in a plot to strangle her, together with her father. Control of the situation is gained by the natives when Sandell, given a stupefying drug secretly placed in a beverage, is unable to carry out his plans. In the end Chameli, trying to save Sandell from a jealous lover, is shot and killed. The story ends happily, with a reunion of Sandell and his former sweetheart in a bond of love.

PROGRAM COPY—"The Tiger's Claw"—Featuring Jack Holt

Sam Sandell's perspective on woman became a bit biased when, removed from the circles of civilization, he persuaded himself that he loved a half-caste Hindu girl. There is plenty to interest you in one Englishman's adventures in India. Jack Holt, Eva Novak and Aileen Pringle are prominent in "The Tiger's Claw."

No Advertising Support Accepted!

"TRIMMED IN SCARLET"—[Class D] 40%

(Adapted from play of same name)

Story:—Victim of Unhappy Union Finds Happiness Through Child She Deserted

VALUE
Photography—Very good—Charles Kaufman.
TYPE OF PICTURE—Unsatisfactory.
Moral Standard—Fair.

Story—Average—Drama—Adults.
Cast—Good—All-Star, featuring Kathlyn Williams.
Author—Average—William Hurlbut.
Direction—Fair—Jack Conway.
Adaptation—Fair—Edward T. Lowe.
Technique—Fair.
Spiritual Influence—Neutral.
Producer—Universal

CAST
Cordelia Ebbing }Kathlyn Williams
Mme. De La Fleur }
Revere Wayne.....Roy Stewart
Faith Ebbing.....Lucille Ricksen
David Pierce.....Robert Agnew
Charles Knight.....David Torrance
Peter Ebbing.....Phillips Smalley
Fifi Barclay.....Eve Southern
Duroc.....Bert Sprott
Molly Todd.....Grace Carlyle

April 15 to 30, 1923.

Footage—4,765 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Poorly Made Production—Not Up to Universal Standard—Carelessly Developed Theme

If it were not for the excellent acting of Kathlyn Williams, "Trimmed in Scarlet" would indeed be a mediocre production. In view of the fact that she not only interprets the role of Cordelia Ebbing well, but has never looked more charming, well dressed and generally well groomed, the picture interests to a degree. On the other hand, Lucille Ricksen, new to the screen, is amateurish and poorly directed. We believe that this young actress, who is pretty and has decided personal charm, has possibilities beyond those discovered by director Jack Conway. Robert Agnew is a valued member of the cast, and Raymond Hatton does a small bit well. Taking it all in all, the production lacks character and fails to impress largely, principally because of weak plot development.

STORY OF THE PLAY

Cordelia Ebbing, disgusted with her husband, Peter Ebbing, a brewer, leaves him and her child behind and is later discovered as Mme. De La Fleur, noted for her gains and losses at Monte Carlo. Ebbing, persisting in his drunken carousals, later marries a questionable woman, and his daughter, now a young woman, decides to leave home and earn her own way. Cordelia's return to America is caused by fear of arrest when, in a struggle with a certain dissolute prince, she pushes him through a second story window. Her butler sees an opportunity to collect money by pretending that the prince is dead, which he does later from Cordelia's daughter in America. The daughter, Faith Ebbing, steals from her employer to satisfy the butler, and when the theft is about to be exposed, Cordelia helps her to replace the money. Later a home is established in which mother and daughter live happily, and Cordelia marries an old flame, Revere Wayne, while Faith and her sweetheart, David Pierce, resolve to do likewise.

PROGRAM COPY—"Trimmed in Scarlet"—Featuring Kathlyn Williams

Cordelia Ebbing chose a dangerous road in her flight from an unhappy marriage. Her awakening in her love for her daughter will give you something to think about. Kathlyn Williams, the talented actress, is the featured member of the cast.

"SOUL HARVEST"—[Class C] 50%

(Especially prepared for screen)

Story:—Gang of Thieves Regenerated Through Faith Healer

VALUE
Photography—Average—Lynne Darling.
TYPE OF PICTURE—Semi-religious.
Moral Standard—Good.

Story—Average—Drama—Family.
Cast—Good—All-Star.
Author—Average—W. H. Clifford.
Direction—Average—W. H. Clifford.
Adaptation—Poor—W. H. Clifford.
Technique—Average.
Spiritual Influence—Good.
Producer—Sanford Productions

CAST
The Peacock.....Pat O'Malley
The Chameleon.....Cleo Madison
Farone.....Otto Lederer
Louie.....Frank Hayes
The Mole.....Leon Artigue
Peter.....Peter Howard
Mrs. De Lacy.....Gene Crosby
Miss De Lacy.....Eugenie Gilbert

April 15 to 30, 1923.

Footage—6,800 ft.

Distributor—State Rights

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Change of Environment Often Has Good Results.

Crudely Made Production Has Good Cast—Moral Inspiration

Crudity in direction as well as unprofessional adaptation of a fair story prevents "The Soul Harvest" from winning a place among the best in screen production, but with more careful editing and scrupulous cutting, it should prove satisfactory in rural sections, and especially in the non-theatrical field. The plot revolves about a gang of thieves, one of whom, injured on the head by a policeman, suffers a loss of memory, encompasses the teachings of Peter Howard, a Californian healer who lives in the hills, eating nothing but fruits and vegetables, and believing in much the same doctrine as that taught by Dr. Coue. Howard believes that God works through him, healing those for whom he offers prayer, provided that they themselves obey his guidance. He also teaches that the moment you believe you are recovering at that second will you be healed. The religious element of the picture may interfere with its success in some communities. The cast, as will be noticed, is a good one. Some comedy is injected into the picture via Frank Hayes, Otto Lederer and Leon Artigue. Pat O'Malley, as the peacock, has only fair opportunities, but does well with them. Cleo Madison and Eugenie Gilbert also do effective work.

STORY OF THE PLAY

The Peacock is a member of a gang of thieves under the leadership of one Farone. In making his getaway from a hold-up on the De Lacy limousine, he is struck on the head by a policeman and loses his memory. The feminine member of the gang, the Chameleon, loves the Peacock, and having heard of Peter the Healer, she seeks his aid. The healer demands that he live with him out in the hills so that he can effect a cure of body and mind. Fearing that the Peacock will divulge the secrets of the gang, Farone and his associates decide to pretend illness also. The sojourn in the hills under the guidance of Peter the Healer causes all to lose their taste for the crooked path. The story closes with the betrothal of the Peacock and the Chameleon, with all started on the straight road.

PROGRAM COPY—"The Soul Harvest"—With an All-Star Cast

The crooked path lost its gilt edged sheen after the Peacock and his gang had lived near to the heart of nature and felt the power of faith in God. Pat O'Malley and Cleo Madison head the cast, together with a California hillsman and healer, Peter Howard.

"GRUMPY"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Retired Lawyer Engineers Romance and Traces Stolen Diamond

VALUE

Photography—Excellent—Guy Wilky.
TYPE OF PICTURE—Humorous.
Moral Standard—Good.

Story—Excellent—Comedy-melodrama—Family.

Cast—Excellent—All-Star, featuring Theodore Roberts, May McAvoy and Conrad Nagle.

Authors—Excellent—Horace Hodges and T. Wigney Percival.

Direction—Excellent—William DeMille.

Adaptation—Excellent—Clara Beranger.

Technique—Excellent.

Spiritual Influence—Average.

Producer—Paramount

CAST

"Grumpy" Theodore Roberts
Virginia May McAvoy
Ernest Heron Conrad Nagle
Chamberlin Jarvis Casson Ferguson
Keble Bertram Johns
Ruddock Charles Ogle
Dawson Robert Bolder
Wolfe Charles French
Susan Bernice Frank

April 15 to 30, 1923.

Footage—6,591 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PLAY—None.

One of the Best Comedies of the Season—Theodore Roberts Gives Masterful Performance

Once in a while a picture is released which spells success from the very first foot of film. This is what we have to say of "Grumpy," in which Theodore Roberts, in the title role, excels his best previous efforts. His portrayal of the half humorous, half grouchy retired lawyer, who is rarely seen apart from his checked shawl and his "shock absorber" Ruddock, is truly masterful. To be sure the manner in which the story has been handled, first by the adapter,

(Continued on next page)

No Advertising Support Accepted!

Clara Beranger, and then by the director, William DeMille, is unusually effective. There are no empty spaces as it were, and every moment of the picture is devoted to the entertainment of the spectator. The plot of "Grumpy" provides one of the best yet of comedy-melodramas; for what could be more neatly managed than the search for the elusive gardenia with a hair twined around the stem, which was to prove who was the thief of the Lawson diamond? May McAvoy is, as always, dainty, intelligent and charming in her work, and Conrad Nagel is quite the type for the lover of the story. Casson Ferguson does his best with the villain role, but is not by nature well adapted to it. It is difficult to reconcile his personality with the character of Chamberlin Jarvis. The supporting cast is good throughout.

STORY OF THE PLAY

Ernest Heron, in love with Virginia, the niece of his old friend "Grumpy," a retired lawyer, returns from a trip to find one Chamberlin Jarvis suing for her hand. Jarvis is also on the trail of the Lawson diamond with which Heron has been entrusted, and one night attempting to open Grumpy's safe, where he believes the diamond to be hidden, he is attacked in the dark by Heron, and the latter is struck unconscious, while Jarvis removes his mask, rings the alarm and calmly turns in to help at first aid. A gardenia clutched in Heron's hand is extricated by the butler, which later forms the clue to the thief. The fact that both men wore gardenias on that evening complicates the situation, until it is discovered that the one Heron wore was wound around with a strand of hair. The story closes with the capture of the thief by the police, the discovery of the diamond in the heel of Jarvis' shoe by Grumpy, and the formal betrothal of Heron and Virginia.

PROGRAM COPY—"Grumpy"—Featuring Theodore Roberts, May McAvoy and Conrad Nagel

There are laughs and thrills in the latest William DeMille production, "Grumpy," a human interest, humorous melodrama with the inimitable Theodore Roberts in the title role, and pretty May McAvoy and Conrad Nagel in the cast. Don't miss this one!

"TENTS OF ALLAH"—[Class C] 50%

(Especially prepared for screen)

Story:—Sultan's Attempted Vengeance on Man Who Stole Bride

VALUE

Photography—Excellent—Not credited.

TYPE OF PICTURE—Entertaining.

Moral Standard—Average.

Story—Average—Drama—Family.
Cast—Good—All-Star, featuring Monte Blue and Mary Alden.

Author—Average—Charles A. Logue.
Direction—Average—Charles A. Logue.

Adaptation—Poor—Charles A. Logue.

Technique—Poor.

Spiritual Influence—Neutral.

Producer—E. A. MacManus

CAST

Chiddar Ben-Ek.....	Monte Blue
Oulaid	Mary Alden
Elaine Calvert.....	Mary Thurman
Abou Ben-Ek.....	Frank Currier
Chala	Amalia Rivera
Ableef	Martin Faust
Sultan	Macey Harlam
Commander Millgrate.....	Charles Lane
American Consul.....	Frank Currier
Cynthia Wheeler.....	Sally Crute

April 15 to 30, 1923.

Footage—6,800 ft.

Distributor—Associated Pictures

Our Opinion

MORAL O'THE PICTURE—None.

Confused Construction Mars Interesting Production

"The Tents of Allah" excels in photography. In fact this is the picture's chief charm. The majority of the scenes are tinted in a blue shade that makes the sky edged with billowy white clouds look like the real thing, and this together with the effective locations chosen to portray life on the Moroccan desert almost persuades the spectator that the picture is good. But as a matter of fact it is so poorly constructed that for some time after it commences it keeps one guessing to know what it is all about. Then when it reaches a point somewhere between the third and the fourth reel incidents are revealed which should have made the starting point of the story. By this we mean that the real plot of "The Tents of Allah" is centered in the romance and elopement of Oulaid and Commander Millgrate when the latter rescues the former from a dreaded marriage with the sultan. In trying to feature the romance of Chiddar Ben-Ek, played by Monte Blue, the marriage of Millgrate and Oulaid, the primary theme is pushed into the background. Individual portrayals are excellently done. Monte Blue gives an especially effective performance as the desert bandit Chiddar, and Mary Thurman is charming as Elaine Calvert. Mary

(Continued on next page)

No Advertising Support Accepted!

Alden has not the opportunities which she should have had, had the story been adapted in a more professional way, and the same may be said of others of the cast who play roles that are carelessly outlined. Charles Lane as Millgrate gives a notable performance, and Macey Harlam is every inch the villain. Splendid specimens of horses are seen in this picture.

STORY OF THE PLAY

When Commander Millgrate fell in love with Oulaid, a princess of the Moroccan desert and rescued her from a dreaded marriage with the Sultan, he became separated from her, and years afterward, in trying to bring a desert bandit named Chiddar Ben-Ek to justice on a false charge of kidnapping an American girl, Elaine Calvert, he meets Oulaid and learns that Chiddar is his son. Determining to save him from being shot at dawn as decreed, he announces that he himself will see justice done, and taking Chiddar out into the desert, he frees him. Chiddar, believing that his father has done his mother an injury in so long being separated from her, refuses to have anything to do with him. But later, when Millgrate and Oulaid are trapped by the Sultan on one of his ships, and Millgrate is being meted out the Moroccan punishment of being suspended from the ship's mast to be battered to death, Chiddar arrives on the scene and saves him. The close of the story shows the betrothal of Elaine and Chiddar, who has saved her from the power of the Sultan, and a reunion of Millgrate and Oulaid.

PROGRAM COPY—"The Tents of Allah"—Monte Blue and Mary Alden

You will be interested in the romance of a Sultan's bride as told in "The Tents of Allah," staged in realistic surroundings and played by an excellent cast, headed by Monte Blue and Mary Alden. Unforgettable desert scenes splendidly photographed.

"CRASHING THROUGH"—[Class B] 65%

(Adapted from "If a Woman Will")

Story:—Adventures of Ranchman in Advertising for Wife and Unearthing Cattle Rustlers

VALUE

Photography—Good—William Thornley and Robert DeGrasse.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Good—Melodrama—Family.

Star—Average—Harry Carey.

Author—Good—Elizabeth DeJanes

Direction—Good—Val Paul.

Adaptation—Good—Beatrice Van.

Technique—Good.

Spiritual Influence—Average.

Producer—P. A. Powers

CAST

Blake	Harry Carey
Cons	Cullen Landis
Celia	Myrtle Stedman
Diane	Vola Vale
Saunders	Charles LeMoine
Gracia	Winifred Bryson
Holmes	Joe Harris
Allison	Donald MacDonald

April 15 to 30, 1923.

Footage—6,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Human Interest and Convincing Western Atmosphere Features of Typical Western

There is nothing out of the ordinary in the latest Harry Carey production, but the familiar face of a wholesome star and the convincing western atmosphere with its quota of thrills make "Crashing Through" a picture that is likely to be greeted by the average public with a degree of interest. The production contains a well-defined vein of human interest, in which the crippled partner of the hero figures, and altogether the story is an interesting one. A conspiracy to put the hero, Blake, out of the cattle business by stealing each shipment of cattle that he gets together, affords opportunity for some good suspense, swift riding and thrilling struggles between men. Harry Carey is up to his usual standard, Vola Vale is pleasing as Diane, and Cullen Landis does well as the weakling son. The cast is capable throughout.

STORY OF THE PLAY

Jim Blake's conviction that his partner, crippled in rescuing him from danger of being killed by a bull, needs the care of a woman, decides to advertise for a wife. When he goes to

(Continued on next page)

No Advertising Support Accepted!

meet the answer to his ad, he discovers to his dismay that pretty Celia Warren is accompanied by a half-grown daughter. Later, after a series of adventures with cattle rustlers and vain efforts to keep his partner's son out of trouble, he learns that he is in love with Diane Warren whom, dressed as a child, he disliked, but who, in garb of womanhood, appeals to him as a fitting companion for life. A murder case, in which Blake allows himself to be arrested to protect his partner's son, is cleared when the father refuses to accept the sacrifice.

PROGRAM COPY—"Crashing Through"—Featuring Harry Carey

When Jim Blake advertised for a wife he didn't bargain for a half-grown daughter at all. See "Crashing Through," in which Harry Carey plays the hero, who tries being a "big brother" and finds himself a lover. Lots of good riding and accompanying thrills.

"LEOPARDESS"—[Class B] 65%

(Adapted from story of same name)

Story:—Hunter Who Forces Tropical Maid to Marry Is Killed by Captive Leopardess

VALUE

Photography—Very good—Gilbert Warrenton.
TYPE OF PICTURE—Brutal.
Moral Standard—Fair.

Story—Average—Drama—Adults.
Star—Good—Alice Brady.
Author—Average—Katherine Newlin Burt.
Direction—Good—Henry Kolker.
Adaptation—Good—J. Clarkson Miller.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Tiare, an Island Belle.....Alice Brady
Captain Croft.....Edward Langford
Scott Quaigg.....Montagu Love
Angus McKenzie.....Charles Kent
Pepe.....George Beranger
Evoa.....Marguerite Forrest
Mamoe.....Glorie Eller

April 15 to 30, 1923.

Footage—5,621 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None.

Brutal Theme Detriment to Well-Made Picture—Star and Cast Good

The character of the story of "The Leopardess" prevents us from giving the production a better rating. It is difficult to enthuse over a situation in which a brutal hunter who is said to torture as well as to break the heart of a leopardess against iron bars because it tried to kill him in the jungle, cruelly employs superstition to inveigle a tropical maid to marry him. Alice Brady gives a graceful and intelligent portrayal of the role of Tiare, an island belle, a half-caste, and Montagu Love, as the hunter, is all that the role demands. Edward Langford and Charles Kent are also outstanding figures in the cast. The tropical atmosphere is well established and many of the scenes are beautiful. Scenes aboard ship on a stormy sea are also good. The settings in the home of Scott Quaigg, the hunter, are artistic. The climax where the leopardess, set free, is locked in the rooms with Tiare, and where instead of killing the woman as intended she kills Quaigg, are quite thrilling.

STORY OF THE PLAY

Tiare, daughter of Angus McKenzie, and a native of a tropical isle, are persuaded into a loveless marriage by Scott Quaigg, a hunter with a brutal nature, by threatening Tiare with a superstition of the island in which the image of any individual slowly destroyed by flames will cause that person to die when accompanied by the usual incantations. Because Captain Croft, officer of Quaigg's ship, tries to aid Tiare, he is thrown into the sea by Quaigg. He is rescued, however, from a desert isle by a passing ship, and returns to Tiare. When he is discovered by Quaigg, the latter releases a leopardess which he has made captive, but instead of destroying Tiare and Croft, it leaps at Quaigg's throat and kill him.

PROGRAM COPY—"The Leopardess"—Featuring Alice Brady

Scott Quaigg's cruelty to two captives, a leopardess and a woman, brought the punishment of death from the fury of the beast. Alice Brady's graceful work in "The Leopardess" will fascinate you. She is supported by Montagu Love and Edward Langford in a fine cast.

No Advertising Support Accepted!

"YOUR FRIEND AND MINE"—[Class A] 80%

(Adapted from play of same name)

Story:—Careless Wife Brought to Senses Through Friend's Play**VALUE**

Photography—Very good—Rudolph Bergquist.
 TYPE OF PICTURE—Interesting.
 Moral Standard—Average.

Story—Very good—Drama—Adults.
 Cast—Very good—All-Star.
 Author—Very good—Willard Mack.
 Direction—Very good—Clarence G. Badger.
 Adaptation—Very good—Winifred Dunn.
 Technique—Very good.
 Spiritual Influence—Average.
 Producer—Sawyer-Lubin

CAST

Patricia Stanton.....Enid Bennett
 Hugh Stanton.....Huntly Gordon
 Ted Madison.....Willard Mack
 Mrs. Beatrice Madison.....Rosemary Theby
 Victor Reymier.....J. Herbert Frank
 Andrea Mertons.....Otto Lederer

April 15 to 30, 1923.

Footage—6,000 ft.

Distributor—Metro

Our Opinion**MORAL O' THE PICTURE—Flirtations Are Dangerous to Marital Happiness.****Frankly Outlined Moral Lifts Picture Above Ordinary**

"Your Friend and Mine" draws a vivid picture of the faithless wife, or rather the one who indulges in secret flirtations, and reproaches her soundly for not being on the square with her husband. For this reason, rather than on account of extraordinary artistic merits, we have placed it in the A class. The characters of the play are interesting people, each having a distinct individuality of his or her own, and are ably portrayed by a capable cast. The domestic tragedy, which threatens in the home of the Stantons, and which is cleverly warded off by a playwright friend, is relieved by the inclination toward comedy in the attitude of Ted Madison and his wife toward each other. Ted Madison is one of the most interesting characters of the play, which is played most satisfactorily by the author, Willard Mack. Rosemary Theby is excellent as Mrs. Madison, and Enid Bennett and Huntly Gordon are eminently satisfying as the Stantons. J. Herbert Frank does well as the heavy. The settings and general details are quite up to standard, and the production is apt to be liked in neighborhood houses.

STORY OF THE PLAY

Hugh Stanton's absence at the oil fields leaves considerable time on pretty Mrs. Stanton's hands, a good portion of which Victor Reymier, an artist, plans to employ in his own way. Ted Madison, a playwright sensing the situation, writes a play for the express purpose of revealing to Patricia Madison her mistake in accepting Reymier's attentions. One day when Reymier takes her to his home on Gull Island on a pretense of going for a misdirected telegram, Madison and his wife hurry after her, arriving just in time to save her from insult by Reymier. While a storm rages without, Ted reads his play aloud to the party, with the result that Patricia telephones her husband to hurry home, that she cannot live without him. Just at that moment Hugh Stanton has a wonderful strike of oil. On Reymier's arrival home he finds the wife from whom he has been separated lying dead on a couch in his studio. The girl's father, crouched beside the body, shoots Reymier and kills him.

PROGRAM COPY—"Your Friend and Mine"—With an All-Star Cast

Patricia Stanton saw her real self and a false friend as in a mirror when Ted Madison read her his play. Here is an interesting picture which you should not miss. Enid Bennett, Huntly Gordon, Willard Mack and Rosemary Theby are in the cast.

REMEMBER—

*The percentage standard of
 value begins in this issue.*

No Advertising Support Accepted!

Index for Month of April, 1923

Class	Feet	PLAY	Type	STAR	Distributor	Page
A...	5,700	"Are You a Failure"	Family	All-Star	Al Lichtman Corp.	4
D...	5,800	"Bishop of the Ozarks"	Family	Howard, Milford W.	F. B. O.	8
A-c...	8,500	"Brass"	Family	Prevost, Marie	Warner Bros.	1
A-c...	9,407	"Covered Wagon"	Family	All-Star	Famous Players	15
B...	6,000	"Crashing Through"	Family	Carey, Harry	F. B. O.	26
A...	6,100	"Fourth Musketeer"	Family	Walker, Johnny	F. B. O.	6
B...	5,000	"Great Expectations"	Family	Martin, Buddy	Hopp Hadley	17
B...	6,408	"Grub-Stake"	Family	Shipman, Nell	Amer. Releas. Corp.	8
A-c...	6,951	"Grumpy"	Family	All-Star	Famous Players	24
C...	5,090	"Just Like a Woman"	Family	Marguerite de la Motte	W. W. Hodkinson	2
B...	5,621	"Leopardess"	Adults	Brady, Alice	Famous Players	27
C...	5,200	"Lion's Mouse"	Family	Standing, Wyndham	W. W. Hodkinson	11
B...	6,300	"Little Church Around the Corner"	Family	All-Star	State Rights	19
B...	6,334	"Lost and Found"	Adults	All-Star	Goldwyn	20
A...	5,518	"Mad Love"	Adults	Negri, Pola	Goldwyn	9
A...	5,000	"Man From Glengarry"	Family	All-Star	W. W. Hodkinson	7
A-c...	8,260	"Mighty Lak' a Rose"	Family	All-Star	First National	21
B...	5,585	"Mr. Billings Spends His Dime"	Family	Hiers, Walter	Famous Players	10
A...	6,330	"Modern Marriage"	Adults	Bushman and Bayne	Amer. Releas. Corp.	14
C...	7,450	"My Friend the Devil"	Adults	All-Star	Fox	5
C...	4,861	"Nobody's Bride"	Adults	Rawlinson, Herbert	Universal	5
C...	6,800	"Soul Harvest"	Family	All-Star	State Rights	23
A...	5,000	"Sunshine Trail"	Family	MacLean, Douglas	First National	13
A-c...	5,000	"Suzanna"	Family	Norman, Mabel	All. Pro. & Dist. Corp.	16
C...	6,800	"Tents of Allah"	Family	All-Star	Associated Pictures	25
B...	5,297	"Tiger's Claw"	Family	Holt, Jack	Famous Players	22
C...	4,704	"Town of Scandal"	Adults	Walton, Gladys	Universal	17
B...	5,695	"Trail of the Lonesome Pine"	Family	Minter, Mary Miles	Famous Players	18
B...	4,765	"Trimmed in Scarlet"	Adults	All-Star	Universal	23
A-b...	7,006	"Where the Pavement Ends"	Family	All-Star	Metro	3
C...	5,800	"Woman in Chains"	Adults	Valentino, Mrs. Rodolph	State Rights	11
A...	6,000	"Your Friend and Mine"	Adults	All-Star	Metro	28

ADVERTISERS— *Save Postage*

SCREEN OPINIONS does not
accept advertising support
of any nature.

56
20/10

Issued Twice a Month — 1st and 15th

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

MAY 1 to 15, 1923

No. 3

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80% [A]—"BAVU"
Universal—(Page 44)
- 80% [A]—"CUSTARD CUP"
Fox—(Page 35)
- 90% [A-c]—"ENEMIES OF WOMEN"
Not yet announced—(Page 29)
- 80% [A]—"GIRL WHO CAME BACK"
Al Lichtman—(Page 31)
- 80% [A]—"GLIMPSES OF THE MOON"
Famous Players—(Page 32)
- 90% [A-c]—"GO-GETTER"
Famous Players—(Page 40)
- 80% [A]—"HAS THE WORLD GONE MAD?"
Equity—(Page 36)
- 90% [A-c]—"SAFETY LAST"
Pathe—(Page 37)



Published by
JAMES T. IGOE COMPANY
PRINTERS

117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

One Year.....\$15.00 SUBSCRIPTION RATES:
Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:
B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:
1440 BROADWAY — Room 20
Telephone Pennsylvania D267

MARGARET I. MacDONALD
Resident Manager

Vol. 12

MAY 1 to 15, 1923

No. 3

INDEX

Class	Play	Producer	Page
65% [B]	—"Abysmal Brute"	Universal	39
50% [C]	—"An Old Sweetheart of Mine"	Metro	43
80% [A]	—"Bavu"	Universal	44
65% [B]	—"Brawn of the North"	First National	42
65% [B]	—"Bucking the Barrier"	Fox	34
80% [A]	—"Custard Cup"	Fox	35
65% [B]	—"Dead Game"	Universal	30
65% [B]	—"East Side, West Side"	State Rights	42
90% [A-c]	—"Enemies of Women"	Not yet announced	29
80% [A]	—"Girl Who Came Back"	Al Lichtman	31
80% [A]	—"Glimpses of the Moon"	Famous Players	32
90% [A-c]	—"Go-Getter"	Famous Players	40
80% [A]	—"Has the World Gone Mad?"	Equity	36
50% [C]	—"Masters of Men"	Vitagraph	32
65% [B]	—"Nth Commandment"	Famous Players	35
90% [A-c]	—"Safety Last"	Pathe	37
65% [B]	—"Spider and the Rose"	State Rights	38
65% [B]	—"Three Jumps Ahead"	Fox	41
65% [B]	—"Vengeance of the Deep"	Amer. Releas. Corp.	39
65% [B]	—"Woman in Bronze"	Metro	33

No Advertising Support Accepted!

%%%—Book the Percentage Way—%%%

Now, as never before, you have the opportunity of seeing at a glance the value of each review in **COLD FIGURES**. There is a message in every one of them for all Producers, Distributors and Exhibitors. For you, every figure represents varied money-making possibilities. Look over the values carefully and use good judgment in your selection.

OUR PERCENTAGE VALUES:

Masterful.....[Class A-a]—100%	Good.....[Class B]—65%
Superior.....[Class A-b]—95%	Average.....[Class C]—50%
Excellent.....[Class A-c]—90%	Fair.....[Class D]—40%
Very Good.....[Class A]—80%	Poor.....[Class E]—25%

Every picture reviewed in **SCREEN OPINIONS** is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"ENEMIES OF WOMEN"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Prince and Associates Awakened to Sense of Duty

VALUE

Photography—Excellent—Ira H. Morgan.
TYPE OF PICTURE—Adventurous.
 Elaborate.
 Moral Standard—Average.

Story—Excellent—Drama—Family.
 Star—Excellent—Lionel Barrymore.
 Author—Excellent—Vincenzo Blasco Ibanez.
 Direction—Excellent—Alan Crosland.
 Adaptation—Excellent—John Lynch.
 Technique—Excellent.
 Spiritual Influence—Average.
 Producer—Cosmopolitan

CAST

Prince Lubimoff.....Lionel Barrymore
 Alicia.....Alma Rubens
 Atilio Castro.....Pedro de Cordoba
 Spadoni.....Gareth Hughes
 Vittoria.....Gladys Hulette
 Colonel Marcos.....William H. Thompson
 Gaston.....William Collier, Jr.
 Duke de Delille.....Mario Majeroni
 Madame Spadoni.....Madame Jean Brindeau
 Terrorist.....Ivan Linow

May 1 to 15, 1923.

Footage—10,000 ft.

Distributor—Not yet announced

Our Opinion

MORAL O'THE PICTURE—No Man Can Do His Duty and Keep Aloof from His Fellowman.

Forceful and Elaborate Production—Spectacular Events

There is an overwhelming amount of beauty in the latest Lionel Barrymore production for which authentic European locations were sought, and in the making of which no expense seems to have been spared. In the palace of a profligate Russian prince, extravagant orgies are staged against rich and appropriate settings. There, also, a spectacular sword bout is presented in which the star, Lionel Barrymore, exhibits remarkable agility, the two combatants, bared to the waist, fighting to the bitter death it would seem. Again when the terrorists attack the palace, demanding the prince's jewels, a frightful struggle ensues between the prince and a cossack, the finish of which is gruesomely realistic. Then there are the scenes at Monte Carlo, in which great

(Continued on next page)

No Advertising Support Accepted!

stretches of the beautiful coast line are exhibited, and where actual views of the garden of the Prince of Monaco were photographed. Interiors at Monte Carlo are also well staged, and the action of the picture at this particular point is real as life itself. A number of thrilling scenes from the late war are interspersed with the action. These scenes are the genuine thing and have been taken from the war records, and show the torpedoing of ships, the destruction of an airship, which is shown a blazing mass in natural colors, hurtling to the ground, views on the battlefields during actual engagements, as well as scenes showing the troops of various nations marching en route to battle. Lionel Barrymore gives a splendid performance as the Prince Lubimoff; Alma Rubens is charming as Alicia and is called upon for the portrayal of a variety of moods all of which she does well. Pedro de Cordoba does effective work, and Gareth Hughes has not been seen to such good advantage in any production since "Sentimental Tommy." William Collier, Jr., is splendidly adapted to the role of Gaston, and Gladys Hulette is charming as Vittoria. Thrilling scenes of sleighs, drawn by spirited horses, speeding away from the prince's palace in the moonlight are typically Russian in effect. There is much of pictorial value which we have not space to mention. This should make a satisfactory special for any theatre. Its spectacular qualities, together with the name of the famous author, Vicente Blasco Ibanez, make good advertising.

STORY OF THE PLAY

Prince Lubimoff, a profligate and extravagant Russian prince, becomes surfeited with wine, women and song, and decides to retire to a palace where no women are to be admitted. With him are three other men who, with the outbreak of the war, leave one by one to join with humanity for the good of the cause. Previous to this time the prince's palace in Russia is attacked by terrorists, his servants slain, and he escapes with his jewels and a couple of friends. Intertwined with the incidents of the story is his romance with Alicia, Duchess de Delille, who, unknown to the prince, has a son who is away at college. The return of the son, Gaston, arouses his jealousy, and not until Gaston, who has been placed on the intelligence service because of having been gassed, dies of heart failure in a duel with the prince, does the latter learn the young man's identity. The close of the story shows the prince in uniform trying to redeem himself by throwing his estate open to the requirements of the wounded. His reconciliation with Alicia is also effected.

PROGRAM COPY—"Enemies of Women"—Featuring Lionel Barrymore

A tale of humanity, of the hearts of men and women, of the extravagances of a Russian nobleman and the degenerating influence of idleness, together with spectacular and thrilling scenes, is what is to be found in "Enemies of Women," with Lionel Barrymore.

"DEAD GAME"—[Class B] 65%

(Especially prepared for screen)

Story:—Sacrifice of Girl Prevented by Western Hero

VALUE

Photography—Good—Charles Kaufman.
TYPE OF PICTURE—Adventurous.
Moral Standard—Average.

CAST

"Katy" Didd.....Hoot Gibson
Alice Mason.....Laula LaPlante
TetlowRobert McKim
GuardianHarry Carter

Story—Good—Melodrama—Family.
Star—Good—Hoot Gibson.
Author—Good—Edward Sedgwick.
Direction—Good—Edward Sedgwick.
Adaptation—Good—Edward Sedgwick.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

May 1 to 15, 1923.
Footage—5,000 ft.

Distributor—Universal

Our Opinion

MORAL O' THE PICTURE—Where There's a Will There's a Way.

Interesting Western of the Usual Type

"Dead Game" is a general purpose production, and one that will be welcomed by all who like western stories and their rugged heroes. Hoot Gibson plays a westerner of romantic type, tinged with humor and very much of an adventurer. The love urge causes him to perform deeds of bravery for his lady love, who, when it is all over, coolly tells him that she is engaged to his rival, and that he has no business butting into other people's business. There are the usual thrilling scenes in which the hero is chased over the hills by the villain's associates, and the suspense caused by intrigue that all but fulfills its

(Continued on next page)

No Advertising Support Accepted!

plans. In short, "Dead Game" is well worth while of its kind. The star does well, and is supported by a competent cast, including Robert McKim, Laula LaPlante, the pretty heroine, Harry Carter, William Welsh and William Steele.

STORY OF THE PLAY

"Katy" Didd, a young westerner famed among his comrades for his ability to give drinking parties at which he himself never imbibed, loved a pretty girl named Alice Mason, and when Alice left to meet her guardian and one known as "Prince", Tetlow, who meant to marry Alice before midnight of the day before she attained her majority and became mistress of a certain big ranch, he preceded her and arranged to have her kidnapped. Later Alice learned that "Katy" Didd is her friend when he gives her money to pay the mortgage on the ranch. The remainder of the story has to do with an attempt to upset Alice's faith in "Katy" Didd. The close of the story presents a happy pair of lovers and a couple of vanquished villains.

PROGRAM COPY—"Dead Game"—Featuring Hoot Gibson

"Katy" Didd may have been a queer cuss in the eyes of his associates, but he proved a real hero and something of a diplomat when it came to beating a pair of crooks at their own game, and claiming the girl he loved. Hoot Gibson is the star.

"GIRL WHO CAME BACK"—[Class A] 80%

(Adapted from story of same name)

Story:—Adventures of Girl Victim of Husband's Crime

VALUE

Photography—Very good—Harry Perry.
TYPE OF PICTURE—Interesting.
Moral Standard—Fair.

CAST

SheilaMiriam Cooper
Ray Underhill.....Gaston Glass
NorriesKenneth Harlan
Convict 565.....Joseph Dowling
ValhaysFred Malatesta
Belle Bryant.....Ethel Shannon
Anastasia Muldoon.....Zasu Pitts

Story—Very good—Melodrama—Adults.
Star—Very good—Miriam Cooper.
Authors—Very good—Charles E. Blaney and
Ruskin Golding.
Direction—Very good—Tom Forman.
Adaptation—Very good—Eve Unsell.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—B. P. Schulberg

May 1 to 15, 1923.

Footage—6,100 ft.

Distributor—Al Lichtman

Our Opinion

MORAL O'THE PICTURE—None.

Strong Human Interest and Excellent Cast—Prison Scenes Harrowing

It is a question whether the majority of people like intensive realism in the presentation of prison scenes, such, for instance, as that in "The Girl Who Came Back," where Sheila is shown struggling in a straitjacket, a victim of a dread illusion known as cloisterphobia, in which prisoners imagine that the walls and ceiling are closing to crush them. Otherwise the picture is vastly entertaining. The plight of Sheila, a girl who married believing that the man who had a new car every day was a son of wealth, and quickly found herself behind prison bars as his accomplice in theft, and of Norries, an escaped convict, also imprisoned for someone else's wrongdoing, is interesting. In spite of the fact that they both take heroic and apparently dishonest means to establish themselves in a place of respectability and wealth, the sympathy of the spectator is with these hounded members of humanity. The climax where the husband, believed to be dead, appears on the scene and the paradise of the girl seems doomed to destruction is thrilling. Each member of a splendid cast gives an interesting portrayal.

STORY OF THE PLAY

Sheila, a country girl, meets Ray Underhill at a cabaret and accepts his attentions without question, believing him to be respectable and wealthy. No sooner is the marriage ceremony performed than detectives rush in and arrest them, and Sheila serves a term in prison as Underhill's accomplice. After Sheila has returned to the city Underhill escapes and seeks her out, and as he is being led away by the police, who trace him to her room, he slips a key and a note with an address into her bosom. The key unlocks the door of a deserted house where a convict, Norries, who has escaped with him, has hidden a box of treasure. Sheila steals the treasure and goes to Africa, meets Horries, who is now a diamond king, and believing her husband dead, marries him. Underhill, still alive, seeks Sheila out after her return to America, and is killed in a scuffle. Norries and Sheila exchange confidences on their past life, and again the road of happiness becomes a reality.

PROGRAM COPY—"The Girl Who Came Back"—Featuring Miriam Cooper

Sheila, a victim of circumstance, seized the first opportunity that offered to aid her to return to respectability. Come and see how one girl came back, and how the skeleton of the past also returned to mock her. Pretty Miriam Cooper heads a cast including Gaston Glass and Kenneth Harlan.

No Advertising Support Accepted!

"MASTERS OF MEN"—[Class C] 50%

(Adapted from story of same name)

Story:—Youth Driven by Circumstances From Home to Navy

VALUE

Photography—Average—Steve Smith, Jr.
 TYPE OF PICTURE—Unsatisfactory.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Cast—Good—All-Star.
 Author—Good—Morgan Robertson.
 Direction—Average—David Smith.
 Adaptation—Average—C. Graham Baker.
 Technique—Fair.
 Spiritual Influence—Neutral.
 Producer—Albert E. Smith

CAST

Lieutenant Breen.....Earle Williams
 Mabel Arthur.....Alice Calhoun
 Dick Halpin.....Cullen Landis
 Bessie Fleming.....Wanda Hawley
 "Pig" Jones.....Dick Sutherland
 Sawyer.....Charles E. Mason
 Mr. Thorpe.....Bert Apling
 Captain Bilker.....Jack Curtis
 "Nigger".....Martin Turner

May 1 to 15, 1923.

Footage—6,800 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Production Too Long—Good Cast—Poor Adaptation

"Masters of Men" proves somewhat disappointing. In the first place it is too long-drawn out, and in the second place the character development is meagre. One of the chief characters of the early part of the picture, George Arthur, is allowed to drop out of sight altogether until he enters the scene in the last reel to die in the Spanish American war. One of the production's faults is the unattractive wording of subtitles which frequently express their meaning in narrative style, an error that detracts from the picture's dramatic values. The cast is composed, as will be seen, of players who are well-known and capable, although in one or two instances there is fault to be found with the placing of types. For instance, Alice Calhoun, who makes a lovely picture in the latter part of the production, dressed according to the period of the Spanish American war, is not particularly well suited to the school girl role which she must play in the opening reels. Wanda Hawley does well, and Cullen Landis gives the best performance of any of the cast. He is fetching as a youth of the navy, and fights in a professional way. An especially effective scene among a series of battleships scenes is that where he pulls his comrade from the boat just as it is sinking and swims to safety with him. Earl Williams plays up to his usual standard.

STORY OF THE PLAY

Dick Halpin, accused of theft at school by the brother of his childhood sweetheart, Mabel Arthur, leaves home and joins the navy. When he returns to town several years later he calls on Bessie Fleming, the one person who believed in him, and steals a kiss at parting, which has the effect of separating Bessie and her lover, Lieutenant Breen, for some time. The misunderstanding which occurs is only righted after George Arthur, who dies at sea, has confessed that he himself committed the theft, and Mabel and Bessie take a hand in straightening out their own love affairs.

PROGRAM COPY—"Masters of Men"—With an All-Star Cast

Dick Halpin's struggle with adverse fate made a man of him, and in the end won him the girl of his dreams. Cullen Landis, Earle Williams, Alice Calhoun and Wanda Hawley head the cast.

"GLIMPSES OF THE MOON"—[Class A] 80%

(Adapted from story of same name)

Story:—Moneyless Pair Reaching for Happiness in Luxury

VALUE

Photography—Excellent—Harold Rosson.
 TYPE OF PICTURE—Interesting.
 Moral Standard—Average.

Story—Very good—Drama—Adults.
 Stars—Very good—Bebe Daniels and Nita Naldi.
 Author—Very good—Edith Wharton.
 Direction—Good—Allan Dwan.
 Adaptation—Very good—Lloyd Sheldon.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—Paramount

CAST

Susan Branch.....Bebe Daniels
 Ursula Gillow.....Nita Naldi
 "Nick" Lansing.....David Powell
 Fred Gillow.....Maurice Costello
 Mrs. Ellie Vanderlyn.....Ruby de Remer
 Streffy.....Charles Gerrard
 Bob Fulmer.....William Quirk
 Grace Fulmer.....Pearl Sindelar

May 1 to 15, 1923.

Footage—6,502 ft.

Distributor—Famous Players

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Lasting Happiness Is Not Built on a Fictitious Foundation.

Elaborately Mounted Production Has Splendid Cast

"Glimpses of the Moon" is an elaborately staged production based on the marriage problem. If the picture is to be considered from the viewpoint of morals we would say it offers little of an elevating character, and yet is quite harmless in its influence. This last we claim because it appears to portray conditions as they do many times exist in society circles, and because the folly of the young married couple who sought happiness on the fictitious basis of accepting the luxurious hospitality of wealthy friends without providing for the future, is not condoned. For the greater part the picture is well directed, and the players, notably Nita Naldi and Bebe Daniels portray the characters in which they appear so effectively that they are not easily forgotten. The ladies of the picture wear some wonderful clothes. David Powell and Charles Gerrard are members of an excellent supporting cast. The settings are spacious and beautiful.

STORY OF THE PLAY

Susan Branch, in love with Nick Lansing, a poor novelist, has been kept in luxury by her friend, Ursula Gillow, who loves Nick better than she does her husband, and depends on Susan to keep her out of difficulties. But one day Susan and Nick decide that they will do something more than merely glimpse the moon—they will marry, have a real honeymoon and happiness for a time at least, letting the future take care of itself. They are invited to the home of a wealthy friend in Venice, but when they arrive there they find that she has gone away and left them to enjoy her villa alone. Again Susan is made a catpaw, and through mailing letters for her absent hostess to the latter's husband without the knowledge of Nick, complications occur that finally separate the happy pair. Ursula coming on the scene again further complicates matters. The outcome of it all is that Nick and Susan realize their mistake and decide to be happy though poor.

PROGRAM COPY—"Glimpses of the Moon"—Bebe Daniels and Nita Naldi

Susan Branch and Nick Lansing found to their chagrin that if you must go to a "honey moon" it's safest to make your moorings fast to earth. You will like this tale of several unhappily wedded society people, with a romance of one pair that truly loved. Bebe Daniels, Nita Naldi, David Powell and an excellent supporting cast play the picture.

"WOMAN IN BRONZE"—[Class B] 65%

(Adapted from story of same name)

Story:—Wife Becomes Inspiration for Husband's Success

VALUE

Photography—Good—William O'Connell.
TYPE OF PICTURE—Entertaining.
Moral Standard—Average.

Story—Good—Drama—Adults.
Star—Good—Clara Kimball Young.
Author—Good—Henry Kistenmacher.
Direction—Very good—King Vidor.
Adaptation—Good—Hope Loring and
Louis Lighton.

Technique—Good.
Spiritual Influence—Neutral.

Producer—Harry Garson

CAST

Vivian Hunt.....Clara Kimball Young
Paddy Miles.....John Bowers
Sylvia Morton.....Katherine McGuire
Reggie Morton.....Edwin Stevens
Leonard Hunt.....Lloyd Whitlock
"Papa" Bonelli.....Edward Kimball

May 1 to 15, 1923.

Footage—5,573 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—Patience With the Erring Paves the Way to the Straight Road.

Eternal Triangle Proves Interesting—Star and Cast Give Commendable Performance

Once again the eternal triangle greets us from the screen, and "The Woman in Bronze" meets with our approval in its class. Perhaps had the character of the wife been developed in a less sympathetic and unusual manner the picture might not have been as interesting as it is. But then there are a number of reasons why the average person will be entertained by "The Woman in Bronze" beside the fact that the wife of the story, contrary to the judgment of most women in the same situation, elected to stand patiently by until her husband had seen the error of his ways and discovered in his own wife's face the inspiration for his statue in bronze. The settings of the picture are un-

(Continued on next page)

No Advertising Support Accepted!

usually artistic, the cast is good throughout, and with the exception of one or two ultra-extreme touches, such as where the frenzied artist smashes the bronze likeness of the woman who had come between him and his wife, the direction is very good. This is an ordinarily good program picture of the sort that the majority of audiences like. Lloyd Whitlock does well as the husband, and Clara Kimball Young gives an intelligent and pleasing portrayal of the wife. Katherine McGuire is very lovely as the model.

STORY OF THE PLAY

Vivian Hunt, anxious to see her husband succeed in his art, is instrumental in bringing a beautiful model into his studio, with whom he eventually falls in love. The result is that the bronze statue for which she is posing becomes merely a life-size likeness of the model, instead of expressing the idea which it was intended to portray. Things go from bad to worse until the patient wife decides to give her husband his freedom that he may marry the woman he believes he loves. At last the man sees his folly and, returning to his wife, he finds that through the sorrow she has borne on his account she has become to him the inspiration for which he has searched in vain.

PROGRAM COPY—"The Woman in Bronze"—Clara Kimball Young

Sorrow caused by a faithless husband transformed Vivian Hunt into the creature of soulful beauty for which her artist husband had sought in vain. Come and see how a bronze likeness inspired by an unholy love destroyed success. Clara Kimball Young is the star.

"BUCKING THE BARRIER"—[Class B] 65%

(Adapted from story of same name)

Story:—Alaskan Miner Who Becomes Heir to Stranger's Fortune

VALUE

Photography—Good—Lucien Andriot.
TYPE OF PICTURE—Ordinary adventure.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Dustin Farnum.
Author—Good—George Goodchild.
Direction—Good—Colin Campbell.
Adaptation—Fair—Jack Strumwasser.
Technique—Good.
Spiritual Influence—Neutral.

Producer—Fox

CAST

Kit Carew.....Dustin Farnum
Blanche Cavandish.....Arline Pretty
Luke Cavandish.....Leon Barry
Cyril Cavandish.....Hayford Hobbs
Frank Fairfax.....Corlin Chase
Tyson.....Sidney Dalbrook

May 1 to 15, 1923.

Footage—4,566 ft.

Distributor—Fox

Our Opinion

MORAL OF THE PICTURE—None.

Unconvincing Adaptation of Average Good Story—Star Good—Cast Fair

"Bucking the Barrier" is based on a good story, but shows evidence of a hurry job in the making. Or is it merely that the director working from a poorly constructed continuity failed to sense that certain situations and developments were unconvincing. It seems as though a great deal should have been made of Kit Carew's return to civilization to claim the fortune left him by a dead pal; but instead of working out big, a series of confused events that seem to be taken for granted happen, and when it is all over the spectator is not apt to feel any large interest in anything except the excellent work done by Lucien Andriot in photographing the picture. Dustin Farnum gives a good performance as Kit Carew, and both Leon Barry and Hayford Hobbs are satisfactory in the roles they play. Arline Pretty, on the other hand, is not altogether equal to the requirements of the heroine.

STORY OF THE PLAY

Kit Carew, an Alaskan miner, is left a fortune by a dying pal to prevent it going to the sick man's stepchildren, with whom he has had a disagreement. On Kit's arrival in England to claim the bequest, he is blackjacked by hirelings of Luke Cavandish, who has been in charge of the estate, but an attempt to gain possession of Fairfax's will is prevented by Kit's quick recovery of his senses. Under an assumed name he metes out punishment to the Cavandish family. And when he finds himself falling in love with Blanche, the sister, and has about decided to bear with a lot of things, Blanche learns of his identity and, believing that his apparent interest in her is merely a means of revenge, she refuses to have anything to do with him. On his return to the Klondike he orders the estate placed in Blanche's name. Later they meet in Alaska, where Blanche, who left England before learning of Kit's generous act, finally promises to marry him.

PROGRAM COPY—"Bucking the Barrier"—Featuring Dustin Farnum

Kit Carew's adventures with a windfall of fortune make a story that is going to interest you. Romance, snow atmosphere and many attributes that you'll like are to be found in "Bucking the Barrier," with Dustin Farnum starring.

No Advertising Support Accepted!

"CUSTARD CUP"—[Class A] 80%

(Adapted from story of same name)

Story:—Mother of the Slums Ensnared by Counterfeit Gang

VALUE

Photography—Very good—Tom Malloy.
TYPE OF PICTURE—Sentimental—
 Adventurous.
 Moral Standard—Good.
 Story—Very good—Melodrama—Family.
 Star—Very good—Mary Carr.
 Author—Very good—Florence Bingham
 Livingston.
 Direction—Very good—Herbert Brenon.
 Adaptation—Average—G. Marion Burton.
 Technique—Average.
 Spiritual Influence—Average.
 Producer—Fox

CAST

Penzie Mary Carr
 Lettie Miriam Battista
 Gussie Bosley Myrta Bonillas
 Frank Bosley Henry Sedley
 Jeremiah Winston Frederick Esmelton
 Lorene Percy Peggy Shaw
 Crink Jerry Devine
 Dick Chase Ben Lyon
 Mr. Wopple Edwin Boring
 Perennial Prue Emily Lorraine
 Filibuster Caesar Lassie

May 1 to 15, 1923.

Footage—6,166 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—The Spirit of Compassion a Saving Grace.

Contains Much Hoakum But Entertaining Withal

There can be no question about the box office values of "The Custard Cup," for together with a good selling title it has all the qualities beloved of the movie fan, with the director's melodramatic instinct working overtime. Mary Carr makes, as usual, a sweet and lovable mother. In this picture, having lost all her own children, she mothers all the orphans of the neighborhood known as the Custard Cup. The interweaving of Penzie's life with that of a couple of "phony" people on the floor above, who persist in hiding mysterious packages in her home, brings to the story a fine tang of melodrama, and opportunities galore for scenes spectacular and tense. Miriam Battista is exploited quite extensively in this picture, and as Lettie, brought to Penzie's home from the dump, she provides most of the comedy; for "fire eatin' Lettie" has a temper all her own, a strong punch and a stronger kick. A number of effective closeups of this talented child are presented which are a credit to the cameraman. One of the picture's spectacles is the fire aboard the ferryboat, which starts with the burning of some phony bills by one of the gang.

STORY OF THE PLAY

Penzie, a compassionate dweller in the Custard Cup, has lost both husband and children, and mothers all the orphans in the neighborhood. In the course of events a couple of counterfeiters living on the floor above give her a bill to change while on a ferry picnic, and Penzie is hauled to the police court to explain. The outcome of it all is that an old friend on the secret service, who has been palling with the counterfeiters to get evidence, identifies her, arrests the gang, and later marries Penzie. The kidnaping of little Thad, one of the orphans, is a melodramatic feature of the story.

PROGRAM COPY—"The Custard Cup"—Featuring Mary Carr

The gentleness of Penzie, a slum mother, overcame the obstacles of an unhappy environment. Don't miss seeing Mary Carr in one of her best roles, and Miriam Battista as a fighting slum youngster. It's one of the best.

"NTH COMMANDMENT"—[Class B] 65%

(Adapted from story of same name)

Story:—Struggle of Wife to Earn Money to Save Life of Sickly Husband

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Gloomy.
 Moral Standard—Average.
 Story—Good—Drama—Family.
 Star—Good—Colleen Moore.
 Author—Good—Fannie Hurst.
 Direction—Good—Frank Borzage.
 Adaptation—Good—Frances Marion.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—Cosmopolitan

CAST

Sarah Juke Colleen Moore
 Harry Smith James Morrison
 Jimmie Fitzgibbons Eddie Phillips
 Angine Sprunt Charlotte Merriam
 Max Plute George Cooper

May 1 to 15, 1923.

Footage—7,339 ft.

Distributor—Famous Players

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Gloomy Subject Well Presented—Plenty of Heart Interest

If the theme on which "The Nth Commandment" is based were not so melancholy the picture's chances for popularity would be much better, and we are not at all sure that it will not be well received as it is, for the majority of people love to be moved to tears. The principal male character, Harry Smith, played in convincing style by James Morrison, is a victim of consumption, and for this reason has never been able to progress in a business way beyond the parcel wrapping counter in a department store. This situation is of course pathetic, and grows more so as the young man's failing strength makes him a burden to his wife, who struggles to get money for his removal south before the snow falls, and is terrified when the first white flakes put in an appearance and the price of a railroad ticket to California is still an illusion. Colleen Moore gives a very realistic performance as the wife, excelling in her portrayal of a number of different moods. In the earlier reels of the picture some bright bits of comedy occur in connection with a skating carnival where the lovers quarrel and then make up again out in the park. Eddie Phillip and George Cooper, and also Charlotte Merriam are entitled to special praise for their good work. The "Nth" commandment is a commandment governing human life, which does not appear among the other ten.

STORY OF THE PLAY

Sarah Juke is courted by Harry Smith, whom she really loves, and by Jimmie Fitzgibbons, who is more of a dandy than Harry. A quarrel affords Jimmie an opportunity to "keep company" with Sarah, but fear of becoming affected with tuberculosis through Sarah's association with the sickly Harry, causes him to drop her. Sarah and Harry marry, and all goes well until Jimmie and a couple of other friends who are prosperous, come to see Sarah and sow the seeds of discontent. She plans to leave home, but is held by Harry's great need of care. As he grows worse and the doctor tells Sarah that he will have to go south before the snow flies if he means to live, the struggle to secure the money fills her life, and one night in desperation she accepts Jimmie's invitation to dine with him, with a view to getting a good job. For performing a dance at a cabaret he pays her a large sum of money, and with this she takes Harry to California. The story closes with a happy home in the land of sunshine, where Harry has become a well man.

PROGRAM COPY—"The Nth Commandment"—Featuring Colleen Moore

With a sickly husband and poverty as companions Sarah Juke had a hard road to travel until destiny led the way to a land of sunshine. Pretty Colleen Moore is the star.

"HAS THE WORLD GONE MAD?"—[Cl. A] 80%

(Especially prepared for screen)

Story:—Husband and a Wife Break Happiness of Two Families

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Very good—Drama—Adults.
Cast—Very good—All-Star.
Author—Very good—Daniel Carson Goodman.
Direction—Very good—J. Searle Dawley.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Average.
Producer—Daniel Carson Goodman

CAST

Mr. Adams.....Robert Edeson
Mrs. Adams.....Heda Hopper
Their Son.....Vincent Coleman
Mrs. Bell.....Mary Alden
Mr. Bell.....Charles Richman
Their Daughter.....Elinor Fair
Cabaret Dancer.....Lyda Lola

May 1 to 15, 1923.

Footage—6,047 ft.

Distributor—Equity

Our Opinion

MORAL O'THE PICTURE—Happiness Cannot Result from Shirking Responsibilities.

Social Problem Presented Entertainingly

There is nothing especially new about the type of story presented in "Has the World Gone Mad," it treats of the social problem of universal interest in which the husband and father of one family and the wife and mother in another, through their attraction for one another, are the means of breaking both families. The adaptation and direction of the story is sympathetic but in many instances the subtitles do not support the intention of the action. An

(Continued on next page)

No Advertising Support Accepted!

excellent cast is employed in the production, the photography for the greater part is good, the settings are artistic and many times the composition of individual scenes is noticeably well done. Mary Alden and Hedda Hopper, the two wives of the story, give splendid portrayals, and Charles Richman and Robert Edeson are effective in the husband roles. Charles Richman, as the wayward one, resorting to all the cunning of his type, is especially good. This is a good production for the transient theatre and indeed for the neighborhood house, but it is a picture for exhibition before adults and not for child audiences.

STORY OF THE PLAY

Mrs. Adams, a frivolous wife and the mother of a fine young man, is drawn into a flirtation with Mr. Bell, who is the father of a daughter of seventeen. The discovery by the respective families of the unhappy situation causes the daughter of the man to appeal to the woman, who learns for the first time the havoc she has wrought in the home of another. The uncovering of the scandal results in shame and repentance, and the story closes with reconciliation in two homes, and the romance of the son and daughter of each.

PROGRAM COPY—"Has the World Gone Mad"—With an All-Star Cast

The story of a man and a woman whose indiscretions all but wrecked eternally the happiness of two families is what you will find in the thrilling drama, "Has the World Gone Mad?" Among the members of an excellent cast are Mary Alden, Robert Edeson, Hedda Hopper and Charles Richman.

"SAFETY LAST"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Salesman Trying to Please Sweetheart and Employer

VALUE
Photography—Excellent—Walter Lundin.
TYPE OF PICTURE—Humorous—
Thrilling.
Moral Standard—Average.

Story—Excellent—Comedy—Family.
Star—Excellent—Harold Lloyd.
Author—Excellent—Hal Roach.
Direction—Excellent—Fred Newmeyer.
Adaptation—Excellent—Hal Roach.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Hal Roach

CAST

The Boy.....	Harold Lloyd
The Girl.....	Mildred Davis
The Pal.....	Bill Strother
The Law.....	Noah Young
The Floorwalker.....	Westcott B. Clarke
The Kid.....	Mickey Daniels
The Grandma.....	Anna Townsend

May 1 to 15, 1923.

Footage—6,114 ft.

Distributor—Pathe

Our Opinion

MORAL O'THE PICTURE—None.

Hair-Raising Stunts—Most Thrilling of Their Kind

So fraught with nerve-wrecking suspense is the latest Harold Lloyd comedy that for at least the last two reels the spectator is held breathless waiting for the seemingly inevitable accident to happen. The opening reels are filled with delightful comedy, in which a young salesman believed by his sweetheart to be the manager of a department store, strives to uphold his dignity as such and still evade exposure. The plot is original and the big scenes of skyscraper climbing are thrust upon the hero by a human fly engaged for the purpose, because of police interference, and the one story which the hero was to climb finally stretches out to twelve terrible laps. Harold Lloyd, his director, photographer, together with the editors of the film, are deserving of praise for concocting one of the greatest thrillers that the screen has yet presented. Pretty Mildred Davis plays the feminine lead and an excellent cast supports the star.

STORY OF THE PLAY

The boy, bidding goodbye to his sweetheart at the railroad station, picks up a basket containing a pickaninny instead of his grip, and in returning it to the mammy, almost misses his train. Then come the adventures of the boy as a salesman in a department store, during a visit from his sweetheart, who, on seeing him emerge from the manager's offices, where he has been called for a reprimand, believes he is manager of the store. Later, striving to make good, he grasps an opportunity to try his luck at booming the store, an effort which gains impetus from the offer of a reward of \$1,000. He hires a human fly to scale the building; but before the

(Continued on next page)

No Advertising Support Accepted!

man gets started a policeman is in pursuit, and Harold is obliged to keep faith with the crowd by doing the stunt himself. Only meaning to go one story, he is obliged for various reasons to keep on to the top. When he finally reaches it he is struck on the head and drops a couple of stories, dangling on the end of a rope. Finally, after his sweetheart reaches him, together they saunter off over the roof.

PROGRAM COPY—"Safety Last"—Featuring Harold Lloyd

You will need a nerve bracer before coming to see Harold Lloyd's latest comedy adventure. It's a thriller! Can you imagine the hero clinging desperately to the hands of a clock ten stories from the ground? Don't miss it—it's the best yet.

"SPIDER AND THE ROSE"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance of Youth and Maid of Mythical Kingdom With
a Suave Villain

VALUE

Photography—Very good—Glenn McWilliams

and Chas. Richardson.

TYPE OF PICTURE—Adventurous—

Interesting.

Moral Standard—Average.

CAST

Paula Alice Lake

Mendoza Robert McKim

Don Marcello Gaston Glass

Governor Marcello Joseph Dowling

An Attache Noah Beery

Story—Good—Melodrama—Family.

Cast—Good—All-Star—With Alice Lake,

Gaston Glass and Robert McKim.

Author—Good—Gerald Duffy.

Direction—Very good—Jack McDermott.

Adaptation—Good—Not credited.

Technique—Good.

Spiritual Influence—Neutral.

Producer—B. F. Zeidman

May 1 to 15, 1923.

Footage—7,200 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None.

Reminiscent Story Played by Excellent Cast

It seems that the majority of stories dealing with mythical kingdoms are built on situations that differ little one from the other; and the value of the picture is centered in capable adaptation, direction and a carefully chosen cast. "The Spider and the Rose" is built on a situation in which the usual revolution is brewing and the villain is trying to prevent the heroine of the story from marrying the man she loves by possessing her himself. An interesting point in the story, however, which is somewhat different from the average story of its kind, is the carefully planned scheme of the governor's chief aide, to become governor himself. Robert McKim gives a finished performance as Mendoza, the villain of the picture, and Gaston Glass is a vigorous and attractive hero. Alice Lake is pleasing as Paula, the heroine. The picture would be improved with cutting, which would bring about a closer connection of the plot situations.

STORY OF THE PLAY

By continuous interjection of his own ideas in the scheme of government of a certain mythical kingdom, Mendoza, the villain, prevents Don Marcello, the son of the governor, from successfully drawing his father's attention to the danger of revolution which threatens. Mendoza also does his best to keep Don Marcello and his sweetheart, Paula, apart, planning to marry the girl himself. In the events that follow, the governor is unseated and Don Marcello, discovered with the reactionary party which is banded together to fight the impositions placed on the people through the machinations of Mendoza, is thrown into prison. He finally escapes, and Mendoza, caught in his own trap, meets his death. The story closes with the lovers happy.

PROGRAM COPY—"The Spider and the Rose"—Featuring Alice Lake,
Robert McKim and Gaston Glass

Like a spider weaving his net about a rose, the cruel Mendoza sought to ensnare the beautiful Paula. But destiny gave the winning cards to handsome Don Marcello, and so it goes. Don't miss "The Spider and the Rose," played by an excellent cast, headed by Alice Lake, Robert McKim and Gaston Glass.

No Advertising Support Accepted!

"ABYSMAL BRUTE"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance of a Prizefighter and a Society Girl

VALUE

Photography—Good—Charles Stumar.
TYPE OF PICTURE—Interesting—Thrilling.
Moral Standard—Average.

Story—Good—Sporting drama—Family.
Star—Good—Reginald Denny.
Author—Good—Jack London.
Direction—Good—Hobart Henley.
Adaptation—Good—A. P. Younger.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Pat Glendon, Jr. Reginald Denny
Marion Sangster Mabel Julienne Scott
Pat Glendon, St. Charles French
Sam Stubener Hayden Stevenson
Mortimer Sangster David Torrance
Wilfrid Sangster Buddy Messenger
Deane Warner Crauford Kent
Gwendolyn Irene Haisman
Mrs. MacTavish Dorothea Wolbert

May 1 to 15, 1923.

Footage—7,375 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Good Fight Scenes—Star's Success in "Leather Pushers"

Even if we may feel that the situation on which the story of "The Abysmal Brute" is built is a bit far-fetched, the sporting atmosphere of the picture, and the amusing angle at which the prizefighter, Pat Glendon, is viewed by the author provides good entertainment. The accidental meeting of the society girl and the prizefighter at the beach, where the latter proves himself the hero of the moment and stays so in the eyes of the susceptible girl, his introduction to swell society, and the efforts of the girl who does not dream he is anything more than a simple country youth, to acquaint him with the simplest rules of etiquette, affords incidents of sufficient interest to keep an audience in good humor. The fight scenes are both thrilling and amusing, and there are a number of them. Closer cutting would improve the production which should be found satisfactory, especially in theatres where sporting pictures are liked. Reginald Denny does acceptably well at Pat Glendon, and Mabel Julienne Scott is pleasing as the girl. Harry Mann and Kid Wagener put over some good comedy. The cast is good throughout.

STORY OF THE PLAY

Pat Glendon, the son of a famous ring fighter, accepts reluctantly the offer of a fight manager to go to the coast and make good in the ring. Shortly after he arrives there he saves a bather from drowning and is invited to the home of Marion Sangster, a society girl. After he has established himself in the good graces of the family and is on the road to romance with the girl, a rival tells that he is a prizefighter. But Pat is equal to the occasion, and realizing that Marion loves him in spite of appearances, goes to her home, lands his rival a wallop, and claims the girl. The story shows the lovers on their way to the north woods from which Pat came, following the performance of the marriage ceremony.

PROGRAM COPY—"The Abysmal Brute"—Featuring Reginald Denny

When Pat Glendon left the forests of his homeland to win fame in the prize ring, he didn't count on the adventurous romance that was destined to be his. You will like this story of a prizefighter and a society girl, with Reginald Denny, of the "Leather Pushers," in the stellar role.

"VENGEANCE OF THE DEEP"—[Class B] 65%

(Especially prepared for screen)

Story:—Adventures and Romance on Tropical Island

VALUE

Photography—Average—Paul Ivan.
TYPE OF PICTURE—Unusual.
Moral Standard—Average.

Story—Good—Drama—Family.
Cast—Good—All-Star.
Author—Good—A. B. Barringer.
Direction—Good—A. B. Barringer.
Adaptation—Fair—J. L. Lamothe and Agnes Parsons.
Technique—Average.
Spiritual Influence—Neutral.
Producer—A. B. Barringer

CAST

Captain Musgrove Ralph Lewis
Ethel Musgrove Virginia Brown Faire
Jean Van Mattimore
Frederico Harmon McGregor
Tagu William Anderson
Native Chief "Smoke" Turner
Kiliki Maida Vale

May 1 to 15, 1923.

Footage—4,753 ft.

Distributor—American Releasing Corp.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Peace Bought With Gifts Is Better Than Peace Gained Through War.

Under Sea Photography Feature of Production—Subtitles Poor

The feature of "Vengeance of the Deep," which will appeal to the majority of those who view the picture is the excellent undersea photography, showing men diving for pearls and walking on the floor of the ocean. A fight with a shark is also shown and many interesting details in connection with the art of deep sea diving. The story is hard to follow and not at any moment during the run of the picture is the spectator quite sure what the central idea of the plot is. Ralph Lewis is the rich man of the island, hating the natives because they interfere with his monopoly of the pearl fisheries, and eventually he learns the religion of peace as taught to the natives by a missionary—to give gifts for peace instead of expecting to gain it through warfare. There is a romance between a beach comber and the rich man's daughter, and an attempt by the rival to drown the lover while they are both in search of a chest of treasure. The surf scenes are beautiful—in fact, the picture has much scenic beauty. Van Mattimore, a new player, we believe, does well as Jean—he is also fine looking. Outside of Ralph Lewis the cast is only fair.

STORY OF THE PLAY

Captain Musgrove, his daughter and a group of whites occupy a small island in the tropics, where Musgrove tries to monopolize the pearl fisheries and prevent the natives from enjoying the privileges of fishing. Because Musgrove runs down Tagu, a native, capsizing his boat, the natives vow vengeance, but are dissuaded by one of their number who believes that according to the teaching of a missionary, peace bought with gifts is better than peace procured through war. Musgrove determines to marry his daughter to one Frederico, whom she loathes, and the ceremony is about to be performed when Jean, who is reported by Frederico to be drowned, comes up out of the sea to claim the girl and punish Frederico for his attempt to put him to death at the bottom of the ocean.

PROGRAM COPY—"Vengeance of the Deep"—With an All-Star Cast, Featuring Ralph Lewis

Deep sea photography, romance of the pearl fisheries, and strange and interesting scenes on a tropical island are features of the unusual production, "Vengeance of the Deep," featuring Ralph Lewis and a good cast.

"GO-GETTER"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Returned Soldier's Method of Getting the Job He Wants

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Inspiring—Humorous.
Moral Standard—Excellent.

Story—Excellent—Comedy—Family.
Cast—Excellent—All-Star—With T. Roy Barnes and Seena Owen.
Author—Excellent—Peter B. Kyne.
Direction—Excellent—E. H. Griffith.
Adaptation—Excellent—John Lynch.
Technique—Excellent.
Spiritual Influence—Excellent.
Producer—Cosmopolitan

CAST

Bill Peck.....	T. Roy Barnes
Mary Skinner.....	Seena Owen
Cappy Ricks.....	William Norris
Charles Skinner.....	Tom Lewis
Daniel Silver.....	Louis Wolheim
Jack Morgan.....	Fred Santley
Joe Ryan.....	John Carr
Hugh McNair.....	Frank Currier

May 1 to 15, 1923.

Footage—7,771 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—If You Really Want a Job Go Get It.

Valuable Lesson and Plenty of Entertainment in "The Go-Getter"

"The Go-Getter" is one of the season's best comedies. It is a picture that anybody can enjoy—wholesome and bright and brim full of pep. T. Roy Barnes is exactly the type to play the title role—in fact, we know of no one who could have done it as well—and William Norris as Cappy Ricks is the embodiment of the keen, kindly little business man, alive with nervous energy—he plays the part delightfully. What could be more amusing than Bill Peck's way of attacking the problem of getting a job, with the job all picked out and his cards printed, so as to be ready when he gets the job? Or Cappy Ricks' reception

(Continued on next page)

No Advertising Support Accepted!

of the young man he understood the moment he handed him that card with his daring explanation of why he had it printed? It is unnecessary to go into detail about this picture, the title of which tells a story. If you fail to book it you will miss a good thing. It is well made and has all the things that the people like. The supporting cast is excellent.

STORY OF THE PLAY

Bill Peck, honorably discharged from the veterans' hospital, starts out to get a job he wants, with his business cards printed and bearing the name of a big lumber firm with which he means to get a job as salesman. He is accepted by the proprietor, Cappy Ricks, after being turned down by the manager, and sells his first shipment of lumber to a man Cappy has decided not to sell to, and gets fired for his trouble. But Bill refuses to stay fired, and straightway goes out and makes another big sale. The result is that Cappy Ricks decides that he is the man he wants for an important mission to China. To prove that he is all he thinks he is he puts him to the test by sending him on a fool's errand on which Bill, after a night of adventure, hires an aeroplane to deliver to Cappy, aboard the midnight express, a blue vase he has asked him to procure. Bill's chagrin turns to happiness when he learns that his tenacity and loyalty have been the means of getting him the China job. A romance is also interwoven in the story.

PROGRAM COPY—"The Go-Getter"—With an All-Star Cast Featuring T. Roy Barnes

The word "can't" wasn't in Bill Peck's dictionary—he just knew he could do a thing and then went and did it. You will laugh as you never laughed before at T. Roy Barnes in "The Go-Getter."

"THREE JUMPS AHEAD"—[Class B] 65%

(Especially prepared for screen)

Story:—Western in Love With Cattle Rustler's Daughter

VALUE
Photography—Good—Not credited.
TYPE OF PICTURE—Adventurous.
Moral Standard—Average.

Story—Good—Comedy-melodrama—Family.
Star—Good—Tom Mix.
Author—Good—Jack Ford.
Direction—Good—Jack Ford.
Adaptation—Good—Jack Ford.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Fox

CAST
Boone McLean.....Tom Mix
Ann Darrell.....Alma Bennett
Burk Taggart.....Edward Piel
John Darrell.....Joe Girard
Mrs. Darrell.....Virginia True Boardman
Alicia.....Margaret Joslin
Ben McLean.....Frank Forde
Lige McLean.....Harry Todd

May 1 to 15, 1923.

Footage—4,854 ft.

Distributor—Fox

Our Opinion

MORAL O' THE PICTURE—None.

Peppy Western With Good Comedy—Amusing Types

Tom Mix is at his best in "Three Jumps Ahead," in which, with his good horse Tony, he manages to put over comedy stunts and thrills. Leaping over a bridgeless abyss is just one of the horsemanship feats accomplished by the star. The plot of "Three Jumps Ahead" is a bit more substantial than some of those employed recently in Tom Mix pictures, and in addition to attractive melodramatic situations opportunities for comedy are plentiful, and are interpreted by one or two old timers in the game, including Harry Todd and Margaret Joslin. The romantic angle is nicely developed, with pretty Alma Bennett as the story's sweetheart. This is a sure fire attraction for the average neighborhood house.

STORY OF THE PLAY

Boone McLean vowed vengeance on Darrell, one of a gang of cattle rustlers who, on an occasion when he and his uncle were overwhelmed by the gang, had Boone whipped at the stake, and accepts an offer to bring Darrell, who had returned to his family, back to the cave of the rustlers. In the events that follow Boone meets and falls in love with Darrell's daughter, without knowing her relationship to the man he is after. Boone stages a frameup, getting Darrell into a plot to rob the stage coach of a shipment of gold. Instead of the gold, however, they find the stage contains the leader of the rustlers and one or two of his men. The rangers in pursuit arrest the law breakers, and Boone protects Darrell for the sake of his daughter. The story ends happily.

PROGRAM COPY—"Three Jumps Ahead"—Featuring Tom Mix

Boone McLean always managed to land about three jumps ahead of the thing that he was after, and sometimes he had reason to regret it. See what a plight he was in when he framed the father of his sweetheart. Tom Mix is the star of this thrilling and very funny comedy-melodrama.

No Advertising Support Accepted!

"EAST SIDE-WEST SIDE"—[Class B] 65%

(Especially prepared for screen)

Story:—Poor Girl's Struggle to Keep Straight Wins Rich Husband

VALUE

Photography—Good—Arthur Martinelli.
 TYPE OF PICTURE—Interesting.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Cast—Good—All-Star, with Eileen Percy.
 Author—Good—Leighton Osman.
 Direction—Good—Irving Cummings.
 Adaptation—Good—Hope Loring.
 Technique—Good.
 Spiritual Influence—Average.
 Producer—Principal Pictures

CAST

Lory James.....Eileen Percy
 Kit Lamson.....Maxine Elliott Hicks
 Eunice Potter.....Lucille Hutton
 Mrs. Cornelius Van Norman.....
 Duncan Van Norman.....Kenneth Harlan
 Paget.....John Prince
 Amy Van Norman.....Betty May
 Dr. Ernest Shepley.....Charles Pailes
 Skiddy Stillman.....Wally Van

May 1 to 15, 1923.

Footage—6,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—It Pays to Go Straight.

Story Ordinary, But of Type That Interests in Cheap Localities—Cast Good

"East Side West Side" should go well in certain localities, presumably in the cheaper theatres. The story is interesting, but ordinary in theme and contains little if any originality. One of the best situations in the picture is where the girl, who means to go straight in spite of environment, steals from the forgotten wallet of a rich benefactor to make it possible for her little friend to go away where she can be cured of tuberculosis. The moral of this situation is questionable, but the average person is going to feel sympathy with the girl who risked the thing she was striving hardest to obtain—an honest reputation—to save a friend. There are features in the direction of the picture that are not quite what they should be. For instance, Wally Van's comedy does not always ring true, and Kenneth Harlan is unduly emotional. On the other hand, Eileen Percy is true to form. The whole production could be snapped up a bit, but on the whole, it is an acceptable picture.

STORY OF THE PLAY

Lory James, an east side girl struggling to go straight, while others about her are choosing their own paths, is given the opportunity to be secretary to a rich young writer, who has become eccentric and soured on women. Lory wins his approval and is soon an important accessory to his success. In the incidents that occur she leaves the Van Norman home because of an insult offered by Duncan Van Norman's mother. Later the differences are patched up and Lory and her former employer marry after he has been threatened with being disinherited and Lory has inherited a fortune through the death of a little friend who died of tuberculosis.

PROGRAM COPY—"East Side West Side"—With an All-Star Cast

Lory James struggled to be respectable, but almost lost out through mistaken kindness. You will be interested in the story of an east side girl's battle with conflicting circumstances. Eileen Percy and Kenneth Harlan have the leading roles.

"BRAWN OF THE NORTH"—[Class B] 65%

(Especially prepared for screen)

Story:—Adventures of Man, Woman and Dog in Wilds of North

VALUE

Photography—Very good—C. B. Dryer.
 TYPE OF PICTURE—Interesting—
 Adventurous.
 Moral Standard—Good.

Story—Good—Drama—Family.
 Star—Good—Strongheart.
 Author—Good—Not credited.
 Direction—Good—Laurence Trimble.
 Adaptation—Fair—Not credited.
 Technique—Fair.
 Spiritual Influence—Average.
 Producers—Laurence Trimble and Jane Murfin

CAST

Marion Wells.....Irene Rich
 Peter Coe.....Lee Shumway
 Howard Burton.....Joseph Barrel
 Lester Wells.....Roger Manning
 Missionary.....Philip Hubbard
 Missionary's Wife.....Jean Metcalf
 Baby.....Baby Evangeline Bryant
 Vamp.....Lady Silver
 Brawn.....Strongheart

May 1 to 15, 1923.

Footage—7,650 ft. Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Attractive Snow Atmosphere and Canine Star

Those who are expecting another "Silent Call," in which Strongheart, the "wonder dog" appeared to have almost human intelligence, are going to be disappointed with his latest starring vehicle, "Brawn of the North"; for it is neither as well made as the former nor is its story as well suited to the exploitation of this remarkable dog. A little more careful study of the story by the adapter would have brought about a different result, and also had the editors used the scissors more frequently the film would not have been as tiresomely lengthy as it is. Five reels would have told the story nicely. The completing of an interesting romance between two humans before the real dog story has begun causes a bad anti-climax. In fact, if the story had begun a few scenes previous to where Marion and Peter start out with their baby and a dog team to reach the settlement, the anti-climax might have been avoided. One reel or a reel and a half of the story of Marion and Peter would have been sufficient to encompass their romance and to lead up to that part of the story where Strongheart falls in love with Lady Silver, a timber wolf, and later plays the hero by saving the baby from the wolves when the dogs, left alone for a few moments by Peter and Marion, become panic-stricken at the howl of the wolves and bolt with the sled and the baby. The picture is delightful in a pictorial way; for what could be more fascinating than well-photographed perspectives of the great white waste?

STORY OF THE PLAY

Brawn, a police dog owned by Marion Wells, is taken into the north when she obeys a summons from her brother and a lover; she sells her home and takes the journey to marry and help to finance a mining camp. On her arrival she discovers that her lover has become a drunken brute, and on the trail to the mine the two men fight because of the lover's cruelty to Brawn, and her brother is drowned. Deserted by all save Brawn, Marion seeks shelter in the cabin of Peter Coe, who immediately falls in love with her and determines to marry her. After a forced marriage, Peter realizes he has done wrong and takes her to the settlement, where Marian suddenly discovers that she has been mistaken in Peter and that he is a man worth loving. Later, when they have returned to the cabin and have had a lucky strike, Brawn becomes a hero when the stampeding dogs bolt with the baby and he finds it and carries it to the house of the missionary. Brawn also has a sweetheart in Lady Silver, a pretty timber wolf.

PROGRAM COPY—"Brawn of the North"—Featuring Strongheart

You cannot afford to miss the enchanting atmosphere presented in the latest picture starring the wonder dog, Strongheart. Snow wastes, wolves, dog teams and a romance of a man and a woman in the far north, together with the story of a dog who loved a pretty timber wolf.

"AN OLD SWEETHEART OF MINE"—[Cl. C] 50%

(Adapted from poem of same name)

Story:—Reminiscences Inspired by Old Letters

Photography—Average—L. William O'Connell.
TYPE OF PICTURE—Sentimental.
Moral Standard—Good.

Story—Average—Drama—Family.
Cast—Good—All-Star.
Author—Good—James Whitcomb Riley.
Direction—Average—Harry Garson.
Adaptation—Average—Luis Duryea Lighton.
Technique—Average.
Spiritual Influence—Average.

Producer—Metro

CAST
John Craig, as a boy.....Pat Moore
John Craig, as a man.....Elliott Dexter
Mary Ellen Anderson, as a girl.....
.....Mary Jane Irving
Mary Ellen Anderson, grown up.....
.....Helen Jerome Eddy
Stuffy Shade, as a boy.....Turner Savage
Stuffy Shade, grown up.....Lloyd Whitlock
Irene Ryan.....Barbara Worth

May 1 to 15, 1923.

Footage—5,065 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—Value of a Faithful Friendship.

James Whitcomb Riley Poem—Direction and Adaptation Not Up to Mark

Children will like the screen adaptation of the James Whitcomb Riley poem, "An Old Sweetheart of Mine," especially the earlier reels, which deal almost entirely with child life, and in which Pat Moore, Mary Jane Irving and several other talented children carry out the idea of childhood sweethearts and school days. The central portion of the picture has to do with the career of Jack

(Continued on next page)

No Advertising Support Accepted!

Craig when he grows to be a man, and Mary Ellen is still his sweetheart. This part of the picture is quite ordinary and covers the old story of an attempt to swindle the townspeople out of their property in a fake oil deal, with the usual finale of the unexpected gusher. Neither the adaptation of the poem nor the direction is what it might be, consequently the leading players, Helen Jerome Eddy and Elliott Dexter suffer an unfavorable appearance, and Miss Eddy is photographed from the wrong angle in almost every instance throughout the picture. This is a wholesome production and should do well in neighborhood houses.

STORY OF THE PLAY

John Craig, while rummaging through the attic of his home, finds an old Christmas card that recalls childhood days, and while he sits smoking he lives in memory of the days when he and Mary Ellen Anderson, now his wife, played together in their home town. Then comes a lapse of years when both are grown and Jack is the proprietor of a newspaper in a small town, and an old school friend, who has developed a get-rich-quick scheme, makes him treasurer for moneys extracted from the townspeople on a fake oil scheme. Jack is saved from disgrace by being apprised of the scheme by a relative of the schemer, but while he is withholding the money

PROGRAM COPY—"An Old Sweetheart of Mine"—With an All-Star Cast

You will like the screen setting of the James Whitcomb Riley poem, "An Old Sweetheart of Mine," with its scenes from childhood, the schoolhouse, the old swimmin' hole and various other reminiscent scenes. Pat Moore, Mary Jane Irving, Elliott Dexter and Helen Jerome Eddy there is a lucky strike of oil.

"BAVU"—[Class A] 80%

(Adapted from play of same name)

Story:—Romance and Adventures of Russian Revolution

VALUE

Photography—Very good—Allen Davey.

TYPE OF PICTURE—Sensational.

Moral Standard—Average.

Story—Very good—Melodrama—Family.

Cast—Very good—All-Star, with Wallace

Beery, Estelle Taylor and Forrest Stanley.

Author—Very good—Earl Carroll.

Direction—Very good—Stuart Paton.

Adaptation—Very good—Raymond L.

Schrock and Albert G. Kenyon.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Universal

CAST

Felix Bavu.....Wallace Beery

Princess Annia.....Estelle Taylor

Mischka Vleck.....Forrest Stanley

Olga Stropik.....Sylvia Breamer

Prince Markoff.....Joseph Swickard

Kuroff.....Nick De Ruiz

Piplette.....Martha Mattox

Shadow.....Harry Carter

Michael Revno.....Jack Rollens

May 1 to 15, 1923.

Footage—6,968 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Entertaining Melodrama Excels in Character Development

The very name of the Russian revolution suggests melodrama, and so "Bavu" lives up to what is expected of it, and perhaps a bit more—it is a production out of which the exhibitor as well as the producer should have a great deal of satisfaction; it is well made. Wallace Beery, in the title role, outlines a forceful character in a sufficiently forceful manner to cause the part to be remembered—Bavu, the barbarous, cunning revolutionist, loving only one thing on earth, and that a woman who becomes a victim of a trap set by him for another. Forrest Stanley also does well as Mischka Vleck, the heroic character of the play, and Estelle Taylor, as Princess Annia, loved by Mischka, her father's servant, and rescued when her father's palace is visited by the death-dealing mob, gives a delightful performance. The picture has many points of excellence; it is extremely realistic and often gruesome, as, for instance, where Olga, Bavu's sweetheart, is walled into the treasure vault.

STORY OF THE PLAY

Bavu, a brutal Russian and would-be leader of the mob during the revolution, is beaten by the vote of the people, and Mischka Vleck, a servant in the home of a Russian prince, is chosen in his place. With a view to inciting the mob against Mischka, Bavu shoots a citizen and then tells that Mischka committed the deed. In the events of the story the angered mob follows Bavu, entering the palace of Mischka's employer and murdering all in sight. Princess Annia is rescued by Mischka, and in an attempt to gain possession of a certain seal necessary for the stamping of a passport to aid them to flee the country, they are trapped in the home of Bavu. Believing Mischka to be hiding in a treasure vault, Bavu has the vault walled up, and his sweetheart, Olga, perishes therein. Bavu is killed in a fight with Mischka, and the lovers finally make their way to freedom.

PROGRAM COPY—"Bavu"—With an All-Star Cast

"Bavu," a thrilling tale of the recent Russian revolution, will keep you at the edge of your seat from start to finish. Wallace Beery, Estelle Taylor and Forrest Stanley head the cast. Don't miss this one.

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

MAY 15 to 31, 1923

No. 4

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80%—[A]—"BELLA DONNA"
Famous Players—(Page 52)
- 80%—[A]—"BILL OF DIVORCEMENT"
Associated Exhibitors, Inc.—(Page 55)
- 80%—[A]—"BRIGHT SHAWL"
First National—(Page 50)
- 90%—[A-c]—"PRODIGAL DAUGHTERS"
Famous Players—(Page 54)
- 90%—[A-c]—"WESTBOUND LIMITED"
F. B. O.—(Page 45)
- 80%—[A]—"YOU CAN'T FOOL YOUR WIFE"
Famous Players—(Page 47)



Published by
JAMES T. IGOE COMPANY
PRINTERS

117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
117 West Harrison Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Office:

1440 BROADWAY — Room 20

Telephone Pennsylvania D267

MARGARET I. MACDONALD
Resident Manager

Vol. 12

MAY 15 to 31, 1923

No.4

INDEX

Class	Play	Distributor	Page
65% [B]	—“Affairs of Lady Hamilton”	W. W. Hodkinson.....	56
80% [A]	—“Bella Donna”	Famous Players	52
80% [A]	—“Bill of Divorcement”	Associated Exhibitors, Inc.....	55
80% [A]	—“Bright Shawl”	First National	50
40% [D]	—“Drug Traffic”	State Rights	51
50% [C]	—“Her Accidental Husband”	C. B. C.—State Rights.....	52
65% [B]	—“Noise in Newboro”	Metro	49
90% [A-c]	—“Prodigal Daughters”	Famous Players	54
50% [C]	—“Queen of Sin”	State Rights	49
65% [B]	—“Souls for Sale”	Goldwyn	53
65% [B]	—“Truth About Wives”	State Rights	46
90% [A-c]	—“Westbound Limited”	F. B. O.	45
50% [C]	—“What Wives Want”	Universal	48
80% [A]	—“You Can’t Fool Your Wife”	Famous Players	47

No Advertising Support Accepted!

No Guessing Goes in Screen Opinions

All the percentage figures lack is the addition of the Dollar Mark (\$) by you. Some mean more dollars and some less—it all depends on your judgment to select. It should become a serious matter with you as to which brand of dollar-producers you decide to book for use in your Summer Programs.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"WESTBOUND LIMITED"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Romantic Experience in Life of a Railroad Man

VALUE

Photography—Excellent—Ross Fisher.
TYPE OF PICTURE—Romantic—Thrilling.
Moral Standard—Good.

Story—Good—Drama—Family.
Star—Excellent—Ralph Lewis.
Author—Good—Emilie John.
Direction—Excellent—Emory Johnson.
Adaptation—Excellent—Emilie Johnson.
Technique—Excellent.
Spiritual Influence—Excellent.
Producer—P. A. Powers

CAST

Bill Buckley.....Ralph Lewis
Mrs. Buckley.....Claire McDowell
Esther Miller.....Ella Hall
Johnny Buckley.....Johnny Harron
Henry.....Taylor Graves
Raymond McKim.....Wedgewood Nowell
Jack Smith.....David Kirby
Bernard Miller.....Richard Morris
Mrs. Miller.....Jane Morgan

May 15 to 31, 1923.

Footage—6,100 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Be Sure You Have Just Cause Before Questioning the Faithfulness of Those You Love.

Excellent Box Office Attraction—Wholesome, Romantic, Sensational and Thrilling, With Tears Aplenty

Once in a while a picture comes to the screen in which the average spectator can find a very real enjoyment. Of this class is the F. B. O. production "Westbound Limited," starring Ralph Lewis. The story on which the picture is based is a simple, wholesome one, with a dash of sensationalism; its characters are, with the exception of one or two, of the best type of manhood and womanhood, and the background of the story consists of pleasing rural and home atmosphere, which adapter and director have presented with a wealth of detail belonging to the average domestic life. Excellent judgment has been used in editing and assembling the picture, and not for a moment is the spectator allowed to lose the spirit of the play. A genuine thrill occurs when the girl of the story is pinned beneath her house on the railroad track, with the express train bearing madly down upon her. Here a good photographic shot occurs when the effect that would be gained from lying on the track and

(Continued on next page)

No Advertising Support Accepted!

looking underneath the train is visualized. A tragic moment in the life of engineer Bill Buckley when fear that his wife is unfaithful overtakes him, is well presented; and here Ralph Lewis gets in some of his best work. Claire McDowell, as Mrs. Buckley, the wife, who keeps secret the gift of a new home from her husband's employer until she and the children have moved the furniture and established the home atmosphere, was never more charming. Johnny Harron and Ella Hall, as the young lovers of the story, are all that could be desired, and Wedgewood Nowell, as the villain who stops at nothing, even an attempted train wreck, gives a creditable performance. The scenes pertaining to Johnny Buckley's attempt to head off his father's train and prevent a wreck are also well presented and contain a good vein of suspense, where the boy, thrown from his horse and unable to crawl to the tracks, lights a fire in the underbrush. Taylor Graves gives a noticeably good performance in a small part. This young actor has fine possibilities. "Westbound Limited" is suitable for use as a special—you can't go wrong on it. Movie fans like to weep, and this one can be depended on to draw tears.

STORY OF THE PLAY

Bill Buckley, an engineer on the railroad owned by Bernard Miller, a man who, with his employees, is "just one of the boys," becomes suspicious of his wife because he sees Raymond McKim, manager of the railroad, and a man of shady repute, talking to her. The fact that Mrs. Buckley denies that anyone has called to see her husband only serves to heighten his suspicions, and when one day he comes home and finds his house empty, he hurries forth to face the man he believes to have alienated his wife's affections. The fact of the matter is, Bernard Miller, in recognition of a service done by Bill's son, Johnny, in rescuing his daughter from death on the tracks, has deeded Mrs. Buckley a new home, into which she has moved in his absence as a surprise. An assault on Esther Miller by McKim in the absence of the Millers brings Johnny on the scene again as a hero, and in the events that follow, McKim is shot by Buckley's hired man. The close of the story shows everyone happy and Johnny and Esther about to be married.

PROGRAM COPY—"Westbound Limited"—Featuring Ralph Lewis

You can't afford to miss "Westbound Limited," which is one of the best and most wholesome pictures of the season. It contains thrills and tears aplenty, and is played by an excellent cast, featuring Ralph Lewis.

"TRUTH ABOUT WIVES"—[Class B] 65%

(Adapted from story of same name)

Story:—Wife's Struggle on Behalf of Husband's Honor

VALUE

Photography—Very good—Edward Paul.
TYPE OF PICTURE—Ordinary—Interesting.
Moral Standard—Average.

Story—Good—Drama—Adults.
Star—Very good—Betty Blythe.
Author—Good—E. C. Holland.
Direction—Good—Lawrence Windom.
Adaptation—Good—Van Cleveland.
Technique—Good.
Spiritual Influence—Neutral.
Producer—B. B. Productions

CAST

The Wife.....Betty Blythe
The Husband.....Fred Jones
The Attorney.....W. P. Carleton
Hendricks.....Tyrone Power

May 15 to 31, 1923.

Footage—5,973 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Beautiful and Talented Star Picture's Chief Attraction

The title, "Truth About Wives," like many others, has as little as possible to do with the story. It has, we admit, excellent box office values, and the production itself is entertaining throughout, in spite of the fact that the story is composed of old stuff. Betty Blythe plays the role of the unhappy wife whose husband becomes an embezzler, in the most charming, and indeed convincing manner. She is beautifully gowned, and much more than usually sympathetic in her portrayal. Tyrone Power has the role of Hendricks, whose dominant aim in life is to possess the wife of his unfortunate employee. Needless to say, he plays it well. Fred Jones does well in the role of the husband, and William P. Carleton is suited to the heroic character of the picture. The production is

(Continued on next page)

No Advertising Support Accepted!

pleasingly set, and well directed, and can be recommended for the transient theatre and some neighborhood houses. The court scenes of this picture are effectively staged, although the drinking of poison by the husband following his confession to the murder of Hendricks, is distinctly melodramatic.

STORY OF THE PLAY

A husband for whom wine, women and song prove distracting, is trapped in a theft of twenty-five thousand dollars from his employer, Hendricks. Hendricks, who covets the man's wife, sends for her and promises to give her husband twenty-five thousand dollars more and send him away to make a fresh start, provided that she sign a paper stating that in case he does not make good and return the loan within a year, she will get a divorce and become the wife of Hendricks. In the events that follow the man loses out, and Hendricks' attorney, also in love with the woman, gives her a check for the amount to return to Hendricks and so wipe out the obligation. The man, returning, kills Hendricks, and steals into his own home for protection, which he gets when his wife takes the blame of the murder. She is about to be convicted of first degree murder when the husband rushes into the courtroom, confesses and then swallows poison and dies. The story closes with the wife and the attorney about to marry.

PROGRAM COPY—"Truth About Wives"—Featuring Betty Blythe

Beautiful Betty Blythe was never more lovely than as the long-suffering wife and mother in the dramatic story, "Truth About Wives." If you like stories of domestic tragedies you will be entertained by this production, played by a competent cast.

"YOU CAN'T FOOL YOUR WIFE"—[Class A] 80%

(Especially prepared for screen)

Story:—Experience of Husbands and Wives Forsaking Narrow Path

VALUE

Photography—Very good—Bert Glennon.

TYPE OF PICTURE—Fascinating—
Problematic.

Moral Standard—Average.

Story—Very good—Drama—Family.

Cast—Very good—With Lewis S. Stone,

Leatrice Joy, Nita Naldi and

Pauline Garon.

Author—Very good—Waldemar Young.

Direction—Very good—George Melford.

Adaptation—Very good—Not credited.

Technique—Very good.

Spiritual Influence—Average.

Producer—Paramount

CAST

Edith McBride.....Leatrice Joy

Garth McBride.....Lewis S. Stone

Ardrita Saneck.....Nita Naldi

Vera Redell.....Pauline Garon

Dr. Konrad Saneck.....Paul McAllister

Jackson Redell.....John Daly Murphy

Lillian Redell.....Julia Swayne Gordon

Russell Fenton.....Tom Carrigan

John Yates.....Dan Pennell

May 15 to 31, 1923.

Footage—5,000 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—There's No Fool Like an Old Fool.

Excellent Audience Picture—Sympathetic Direction

Those who enjoyed Lewis Stone's portrayal of John Emerson, the recalcitrant husband in "The Dangerous Age," will be glad to know that he is playing a similar role in the Paramount production, "You Can't Fool Your Wife," and that while the latter production may fall short of the former in the total summing up, Mr. Stone's portrayal of the forty-year-old husband, Garth McBride, caught in the edges of a pretty skirt, is quite as finished a performance as his John Emerson. The material difference in the two productions is that "The Dangerous Age" has the best plot to build on. But comparisons are often odious, and we will confine ourselves with analyzing the picture in question, which all in all is a very excellent production. A weak point occurs in the story at the approach to the climax where all the characters are gathered from their various retreats to the home of the famous surgeon whose wife has had a flirtation with the man he is about to operate on. This situation is too fictitious to be given a place in a story so excellent up to this point. The production is elegantly dressed in the matter of costuming and sets, the cast is well selected, and the individuality of each character is nicely preserved. One of the types of the picture that will be most enjoyed is Jackson Redell, presented in excellent comedy style by John Daly Murphy. Leatrice Joy is exactly the type for the neglected wife. Her portrayal of the role is delightful inasmuch as the part is played from the philosophic angle. Pauline Garon makes the role of Vera Redell stand out. Nita Naldi is excellent as Ardrita Saneck, and Julia Swayne Gordon gives an intelligent portrayal of Lillian Redell, who is ever

(Continued on next page)

No Advertising Support Accepted!

whispering trouble into the ear of the unsuspecting wife. Tom Carrigan, Paul McAllister and Dan Pennell also acquit themselves admirably.

STORY OF THE PLAY

Edith McBride and her husband, Garth McBride, a power in Wall Street, are happy until the appearance on the scene of Ardrita Saneck, when Garth, although a man of forty, falls for the wiles of the vamp. After being sufficiently humiliated during a visit to Miami, Fla., Edith decides to return to New York, leave her home for a time and take up her old profession of nursing, and thereby teach Gartha a lesson. On his way to hunt for her Gartha is struck on the head by a thug hired by Fussell Fenton, a man who was sent to prison for trying to shoot McBride following an attempt to ruin him in Wall Street, and is taken to the office of the famous surgeon, Dr. Konrad Saneck, husband of the woman who has disturbed the peace of his home. There comes Edith as a nurse, and there all the characters concerned are rounded up in the grand finale of the story, which closes with McBride a wiser and happier man.

PROGRAM COPY—"You Can't Fool Your Wife"—With an All-Star Cast, featuring Lewis S. Stone, Leatrice Joy, Nita Naldi and Pauline Garon

Garth McBride discovered that to fool his wife was more difficult than playing the game in Wall Street. Here is a picture you will not want to miss. In the cast are Lewis S. Stone, the star of "The Dangerous Age"; Leatrice Joy, Nita Naldi and Pauline Garon.

"WHAT WIVES WANT"—[Class C] 50%

(Especially prepared for screen)

Story:—Wife Saved from Consequences of Indiscretion

VALUE

Photography—Good—Charles Kaufman.

TYPE OF PICTURE—Ordinary.

Moral Standard—Fair.

Story—Average—Drama—Adults.

Cast—Good—All-Star.

Authors—Average—Edward T. Lowe, Jr., and

Perry Vekroff.

Direction—Average—Jack Conway.

Adaptation—Average—Edward T. Lowe, Jr.

Technique—Fair.

Spiritual Influence—Neutral.

Producer—Universal

CAST

Claire Howard.....Ethel Grey Terry

Austin Howard.....Vernon Steele

John Reeves.....Ramsey Wallace

David Loring.....Niles Welsh

Alice Loring.....Margaret Landis

Mrs. Van Dusen.....Lila Leslie

NewhartHarry A. Burrows

May 15 to 31, 1923.

Footage—4,745 ft.

Distributor—Universal

Our Opinion

MORAL O' THE PICTURE—None.

Story With Familiar Plot Presented in an Ordinary Way

There is nothing out of the ordinary in the production, "What Wives Want," and again we wonder what the title has to do with the plot. The inference is, however, that most wives expect their husbands to pay as much attention to them as to affairs of business. The story is rather trivial, but will be found entertaining for the average audience found in the cheaper class theatres. The infidelity of the wife is featured throughout the picture, with the relief to be gained through the noble attitude of the newly married woman who sacrifices herself to avoid trouble for her sister. The scenes following the unhappy meeting of all parties at the canyon lodge of the villain are crudely staged and far fetched. The young woman is injured by her enraged husband, who, on learning his mistake, rushes out into the street and is run down by an automobile. Universal can make better pictures than this one.

STORY OF THE PLAY

Claire Howard, peeved because her husband spends more time with his business than he does with her, allows herself to be drawn into a flirtation with John Reeves. After various narrow escapes from being discovered in compromising situations, she accepts an invitation to go to his Canyon lodge. Her sister, Mrs. Loring, follows her, and when a matter of business brings her own husband and Austin Howard also on the scene, she steps from behind the portieres and claims the telltale handbag and gloves. In the events that follow the outraged husband all but strangles his wife, and is afterward injured by an automobile while hurrying for a doctor. The close of the story shows everybody happy after explanations are made with promises to forgive and forget.

PROGRAM COPY—"What Wives Want"—With an All-Star Cast

Claire Howard found that flirtations cost married women much more than the fleeting enjoyment is worth. Ethel Grey Terry, Vernon Steele, Margaret Landis, Niles Welsh and Ramsey Wallace are in the cast.

No Advertising Support Accepted!

"NOISE IN NEWBORO"—[Class B] 65%

(Adapted from story of same name)

Story:—Girl Who Returns to Home Town After Making Good in New York

VALUE
 Photography—Good—John Arnold.
TYPE OF PICTURE—Interesting.
 Moral Standard—Average.
 Story—Good—Comedy-drama—Family.
 Star—Good—Viola Dana.
 Author—Good—Edgar Franklin.
 Direction—Good—Harry Beaumont.
 Adaptation—Good—Rex Taylor.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Metro

CAST
 Martha Mason.....Viola Dana
 Ben Colwell.....David Butler
 Ann Paisley.....Eva Novak
 Buddy Wayne.....Allan Forrest
 Leila Wayne.....Betty Francisco
 Eben Paisley.....Alfred Allen
 Harry Dixon.....Malcolm McGregor
 Dorothy Mason.....Joan Standing
 "Dad" Mason.....Bert Woodruff

May 15 to 31, 1923.

Footage—5,350 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Good Audience Picture With Fair Opportunities for Star

"A Noise in Newboro" is not a picture that is built around a star, although Viola Dana is charming as Martha, the small-town girl, who was determined to be "somebody," and proceeded to live up to the ideal she set for herself. Martha's return to her home town and her discovery that her old beau had grown so egotistical that he fails to appreciate her newly acquired social charm, leads up to a series of amusing adventures, during which the former lover is held up to ridicule. David Butler gives a creditable performance, and Eva Novak and Allan Forrest are competent members of the cast. This is a suitable production for the neighborhood house as well as for transient theatres. It is not quite the sort for the high-priced theatre.

STORY OF THE PLAY

Martha Mason, snubbed by her home-town folks, decides to go to the city and make good. She becomes a successful artist, and returning to Newboro expecting her childhood lover, Ben Colwell, the brass band and other marks of appreciation to greet her arrival, she is disappointed to find that she is forgotten even by her former lover, who is engaged to another girl. Martha, still game, grants an interview to a newspaper reporter, who puts up a story about her donating millions to philanthropic work in her home town, and the result is that Ben decides to pay attention to the jingle of the coin. In the events that follow Ben is framed and gets what is coming to him from the boys. Martha and her friends leave for the city happy and much amused.

PROGRAM COPY—"A Noise in Newboro"—Featuring Viola Dana

Charming Viola Dana is the star of the comedy-drama, "A Noise in Newboro," a picture that you are going to like. See how an up-stage lover gets what is coming to him.

"QUEEN OF SIN"—[Class C] 50%

(Especially prepared for screen)

Story:—Dream of Destruction of Sodom Awakens Wife to Folly of Revenge

VALUE
 Photography—Average—Gustave Ucicky.
TYPE OF PICTURE—Ordinary—Spectacular
 Moral Standard—Fair.

Story—Average—Melodrama—Adults.
 Cast—Average—All-Star.
 Author—Average—Michael Kertesz.
 Adaptation—Average—Not credited.
 Technique—Average.
 Spiritual Influence—Average.

CAST
 Jackson Harber.....George Reimers
 Edward Harber.....Walter Slezak
 Goldsmith from Galilea.....
 Miss Mary Conway.....Lucy Doraine
 The Wife of Lot.....
 The Queen of Sin.....Eric Mayne
 Dr. Marco Strong.....Erika Wagner
 Mrs. Agathe Conway.....Michael Varkonyi
 Priest Tutor at Cambridge.....

May 15 to 31, 1923.

Producer—Sascha Films

Footage—8,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Sin Must End in Sorrow.

Spectacular Biblical Scenes, but Modern Story Weak

A large production has been attempted in "The Queen of Sin" and in some respects it has merit. The biblical scenes in which impressive sets have been

(Continued on next page)

No Advertising Support Accepted!

used are really the feature of the picture, but the modern love story in which Lucy Doraine plays the role of a girl who is forced to marry a man she does not love, and who afterward tries to gain revenge by vamping her stepson, is unconvincing and not totally wholesome. The picture could have been improved by closer cutting and more careful editing. Evidently a good deal of money has been spent on the production which was made abroad, but we do not believe that it will be found a strong attraction for the American public. The intended moral of the story is not properly emphasized.

STORY OF THE PLAY

Mary Conway marries a man who is much older than she is and whom she does not love, to save her mother the embarrassment of exposure in a business deal, and the man she does love shoots himself. Mary pledges herself to avenge her lover, and plans to deal the blow to her husband through his son. Promising each to meet him at a certain spot at the midnight hour, she allows father and son to face each other in a tragic situation. In a dream she is warned of the danger of her vengeful plan by the re-enactment of the destruction of Sodom. Later she joins her lover in the hospital, where he is convalescing.

PROGRAM COPY—"The Queen of Sin"—With an All-Star Cast

You will be impressed with the re-enactment on the screen of the destruction of Sodom and the lesson of the tragedy of sin as expressed therein and applied to modern life. An excellent cast and many extras are employed in this stupendous production.

"BRIGHT SHAWL"—[Class A] 80%

(Adapted from story of same name)

Story:—Adventures of American Youth in Cuban Rebellion

VALUE

Photography—Excellent—George Folsey.

TYPE OF PICTURE—Interesting—

Mildly Sensational.

Moral Standard—Average.

Story—Very good—Drama—Family.

Stars—Very good—Richard Barthelmess and

Dorothy Gish.

Author—Very good—Joseph Hergesheimer.

Direction—Very good—John S. Robertson

Adaptation—Good—Edmund Goulding.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Inspiration Pictures

CAST

Charles Abbott.....Richard Barthelmess

La Clavel.....Dorothy Gish

Caesar Y Santacilla.....Anders Randolph

Andres Escobar.....Andre de Beranger

Domingo Escobar.....E. G. Robinson

Carminita Escobar.....Margaret Seddon

Narcissa Escobar.....Mary Astor

Vincente Escobar.....Luis Alberni

La Pilar.....Jetta Gondal

Caspar De Vaca.....William Powell

Jaime Quintara.....George Humbert

May 15 to 31, 1923.

Footage—7,426 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None.

Story Not Best Choice for Barthelmess and Co-Star

"The Bright Shawl" is not apt to be satisfying to Richard Barthelmess fans for the reason that the part he plays does not afford him the right opportunities. Or is it that Barthelmess is not the vigorous type required for the part? We are inclined to think that the latter assumption is the correct one, for it is not the misunderstood boy of "Tol'able David" or the lovable American youth of "Sonny," or the stifled spirit of "The Bond Boy" that requires expression in Joseph Hergesheimer's hero of "The Bright Shawl," but a rich young American fighting the cause of a family of Cuban patriots. The character calls for robust interpretation—force as well as romanticism. However, the picture taken as a whole is intensely artistic; for the director Robertson has given the visualization of the story many delightful and original touches. Dorothy Gish gives a creditable performance as the Spanish dancer, La Clavel, a character quite different from any she has attempted before. Mary Astor is charming as Narcissa, and Jetta Gondal is effective as La Pilar. The revolutionary element of the story is not strongly emphasized, and it seemed to the writer that the production as a whole did not have sufficient "punch" to recommend it as a general purpose picture. The costuming of the period is picturesque and nicely carried out, the ladies wearing hoop skirts and the gentlemen appearing in frock coats, high hats and the old-fashioned stock collars. A good bit of suspense is secured in the sword bout between De Vaca and Abbott, leaving De Vaca in good standing with the spectator when in admiration of the youth's courage he re-

(Continued on next page)

No Advertising Support Accepted!

wards his conquered adversary by sending him back to America, accompanied by his sweetheart and friends, in place of having him shot with his back to the prison walls.

STORY OF THE PLAY

Charles Abbott, a venturesome son of wealth, accompanies his friend, Andres Escobar, to Cuba with a view to aiding in an insurrection against Spain. He meets Andres' sister, Narcissa, and falls in love with her, and also has associations with a pretty Spanish dancer, La Clavel, whose hatred of Caesar Y Santacilla, the commanding officer of the Spanish troops, and incidentally her most ardent wooer, causes her to carry secret messages to Charles, concerning the intended movements of the enemy. La Clavel meets her death by Santacilla's dagger, and the blood-stained shawl found in Abbott's apartment is used as evidence, both with her death and that of Santacilla, who is strangled by Abbott for his attack on La Clavel. Abbott is arrested, together with the Escobar family, and given his choice between being shot at dawn, or fighting a sword duel with De Vaca, an officer in command. He chooses the latter, and although he falls exhausted at the feet of his adversary, De Vaca rewards the youth's courage by sending him back to America, accompanied by the Escobars.

PROGRAM COPY—"The Bright Shawl"—Featuring Richard Barthelmess and Dorothy Gish

A blood-stained shawl gave proof of the courage and loyalty of a pretty Spanish dancer. You will not want to miss this thrilling tale of the adventures and romance of an American youth in Cuba. Richard Barthelmess and Dorothy Gish are featured.

"DRUG TRAFFIC"—[Class D] 40%

(Especially prepared for screen)

Story:—Struggle of a Doctor to Overcome Dope Habit

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Unpleasant.
Moral Standard—Good.

CAST

Dr. Maison.....Bob Walker
Edna Moore.....Gladys Brockwell
Mary Martin.....Barbara Tennant

Story—Fair—Melodrama—Adults.
Cast—Good—All-Star, with Gladys Brockwell
Author—Fair—Harvey Gates.
Direction—Fair—Not credited.
Adaptation—Fair—Harvey Gates.
Technique—Fair.
Spiritual Influence—Average.
Producer—Harvey Gates

May 15 to 31, 1923.

Footage—5,200 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Beware of Dope.

Unpleasant Picture Played by Capable Cast

"The Drug Traffic" may have a mission—we are not prepared to pass any positive opinion on the matter—and its title will no doubt have a drawing power in cheap locations; but it is a distinctly unpleasant production in which a drug addict, portrayed in eminently convincing style by Bob Walker, harrows the feeling of the spectator from first to last. The agonies through which Dr. Steve Maison of the story goes as he sinks deeper and deeper into the mire are most unpleasant to behold. Gladys Brockwell and Barbara Tennant also give capable performances.

STORY OF THE PLAY

Dr. Steve Maison, tired and nervous from overwork, makes use of the hypodermic needle, promising himself that he will use dope only this once. The soothing effect which he experiences causes him to become more and more addicted to its use, and when Edna Moore, his sweetheart, throws him down for another, he decides to give up the struggle, and seeks isolation in the slums, where he can pursue the habit unmolested. A cripple boy, who is rescued by him and cured, also takes to the habit, and when he steals for Maison what the peddler refuses him because he has no money to pay for it, Maison goes to prison. He escapes later, and with the boy attempts to steal dope from the hospital where he was formerly employed as a surgeon. In the getaway the boy is shot and dies. Maison is regenerated through the love and influence of Mary Martin, a girl he had once helped, and who is now a Salvation Army lass.

PROGRAM COPY—"The Drug Traffic"—With an All-Star Cast, featuring Gladys Brockwell, Barbara Tennant and Bob Walker

Come and see vividly portrayed the curse of the dope habit in the Harvey Gates story, "The Drug Traffic." Gladys Brockwell, Barbara Tennant and Bob Walker are the featured players.

No Advertising Support Accepted!

"HER ACCIDENTAL HUSBAND"—[Class C] 50%

(Adapted from story of same name)

Story:—Hatred Causes Girl to Marry Man Her Father Dies to Rescue

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Sensational—Unusual.
 Moral Standard—Fair.

CAST

Story—Average—Melodrama—Adults.
 Cast—Very good—All-Star.
 Author—Average—Lois Zellner.
 Direction—Average—Dallas M. Fitzgerald.
 Adaptation—Average—Not credited.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Belasco Productions

Rena Goring.....Miriam Cooper
 Gordon Gray.....Forrest Stanley
 (Others in the cast are Richard Tucker,
 Mitchell Lewis, Maude Wayne and Kate
 Lester)

May 15 to 31, 1923.

Footage—5,638 ft.

Distributor—C. B. C.—State Rights

Our Opinion

MORAL OF THE PICTURE—None.

Good Sea Stuff, but Story a Bit Far-Fetched

"Her Accidental Husband" will doubtless prove a satisfactory production for the ordinary class picture house where the rather far-fetched story will not be objected to, and its sensational flavor, together with the excellent sea atmosphere, will be found more than ordinarily entertaining. The night photography, showing a man clinging to a bit of driftwood, and the girl of the story leaping from her father's fishing boat and swimming swiftly to the rescue, is one of the effective features of the picture. An excellent vein of suspense is found in the same situation, when the blind father of the girl, struggling to pull the half-drowned man aboard, himself falls into the raging sea and is lost. The objectionable point in the story is the girl's determination to marry and hold the man she blames for the loss of her father, inasmuch as her hatred of the man because of a happening for which he was not responsible is unreasonable. However, the average person will not stop to consider this point, and we have no doubt that "Her Accidental Husband," which has also some well-staged society scenes, will give good satisfaction.

STORY OF THE PLAY

Rena Goring, daughter of a blind fisherman, rescues a stranger from drowning. At the same time her own father falls overboard, and striking out blindly, is soon lost in the storm and darkness. Rena, who has promised her father that his fishing boat will be kept working until the last fish in the harbor is caught, or until it goes to pieces, develops a hatred for the man she blames for her father's death, and forces him to marry her with a view to making him master of the ship and causing him to spend his days at sea. Gordon Gray, the man, moves in a social set, and later the events of the story lead him, along with Rena, back to where he came from. Finally Rena discovers that she really loves her husband when he rescues her from the villain.

PROGRAM COPY—"Her Accidental Husband"—With an All-Star Cast

Rena Gordon's hatred for the man whose rescue from drowning caused her father's death, grew into love, when she was forced to compare him with the villain, who would have ruined her future. Miriam Cooper, Mitchell Lewis and Forrest Stanley head the cast.

"BELLA DONNA"—[Class A] 80%

(Adapted from novel of same name)

Story:—Love for Egyptian Causes Wife to Attempt to Poison English Husband

VALUE

Photography—Excellent—Arthur Miller.
TYPE OF PICTURE—Unwholesome.
 Moral Standard—Fair.

CAST

Story—Very good—Drama—Adults.
 Star—Very good—Pola Negri.
 Author—Very good—Robert Hichens.
 Direction—Very good—George Fitzmaurice.
 Adaptation—Very good—Ouida Bergere.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—Paramount

Bella Donna.....Pola Negri
 Mahmoud Baroudi.....Conway Tearle
 Nigel Armine.....Conrad Nagel
 Mr. Chepstow.....Adolphe Menjou
 Dr. Meyer Isaacson.....Claude King
 Patricia.....Lois Wilson
 Ibrahim.....Macey Harlam
 Dr. Hartley.....Robert Schable

May 15 to 31, 1923.

Footage—7,903 ft.

Distributor—Famous Players

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Elegantly Staged Production Has Unwholesome Plot—
Star Gives Creditable Performance

Just what effect the production "Bella Donna" will have on the popularity of Pola Negri we cannot predict, but we do believe that a more sympathetic story could have been chosen for her debut in an American production. However, George Fitzmaurice, together with a competent cameraman, a capable cast, and an art director of unusual skill, has turned out a picture that is enjoyable and in many ways beautiful. The character of the woman, Bella Donna, converted by adversity into a conscienceless vampire whose second marriage, for money, becomes so tiresome to her that she allows herself, under the spell of a rich Egyptian, to poison her husband, is splendidly outlined by Pola Negri, who looks well, dresses well and acts well. Adolphe Menjou has a brief life in the picture, during which he gives a creditable performance. Conrad Nagel is excellent as Nigel Armine, the second husband, but Conway Tearle is badly miscast in the role of the Egyptian, Baroudi. Lois Wilson is charming as Patricia, the former fiancée of Armine, and Claude King, Macey Harlam and Robert Schable give intelligent portrayals. The picture is capably edited and subtitled and if the spectator is not too particular about the character quality of the heroine, it will be found very enjoyable, especially about Cairo and along the river Nile.

STORY OF THE PLAY

When Mrs. Chepstow's husband kills a man through jealousy and spurns her as he is being taken away by the police, her nature changes and she becomes a ruthless vampire. Her apparently lonely condition arouses the sympathy of Nigel Armine, whom she later marries, believing him to be the heir to a large fortune. When the birth of twins to Armine's uncle, from whom he is expected to inherit an estate, is announced, Bella Donna, as Mrs. Chepstow has come to be known, decides to get rid of her husband. The urge toward liberty is greater because she is in love with Mahmoud Baroudi, a wealthy Egyptian whose influence causes her to feed her husband poison in slow doses. The arrival of Armine's own physician from England, along with his former fiancée, Patricia, saves his life. The close of the story shows Bella Donna, who has been spurned by Baroudi, seeking forgetfulness in the desert, and Armine and Patricia renewing the old ties of love and friendship.

PROGRAM COPY—"Bella Donna"—Featuring Pola Negri

Bella Donna found love a bubble that vanished at her touch, and the gold that she envied swept away by the evil passions that beset her soul. Pola Negri is superb in her first American production.

"SOULS FOR SALE"—[Class B] 65%

(Adapted from story of same name)

Story:—Runaway Wife's Experience as Movie Actress

VALUE

Photography—Very good—John Mescall.

TYPE OF PICTURE—Sensational—

Interesting.

Moral Standard—Average.

Story—Good—Melodrama—Family.

Cast—Very good—All-Star.

Author—Good—Rupert Hughes.

Direction—Good—Rupert Hughes.

Adaptation—Good—Rupert Hughes.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Goldwyn

CAST

Remember Steddon.....Eleanor Boardman

Robina Teele.....Mae Busch

Leva Lemaire.....Barbar La Marr

Frank Claymore.....Richard Dix

Tom Holby.....Frank Mayo

Owen Scudder.....Lew Cody

Jimmy Leland.....Arthur Hoyt

Caxton.....David Imboden

Arthur Tirrey.....Roy Atwell

Lord Fryingham.....William Orlamond

May 15 to 31, 1923.

Footage—7,864 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None.

Glimpses of Studio Life in Hollywood Feature of Production

"Souls for Sale" is more or less of a hodge podge of incidents connected with the making of moving pictures in and about Hollywood. It will, no doubt, prove more than ordinarily interesting to the general public to whom studio life is something of an illusion. The various stunts, such as accidents in a circus tent, which appear to be very real, but from which the players emerge

(Continued on next page)

No Advertising Support Accepted!

whole and happy are not so fully illustrated as to destroy the illusion, and the fire which destroys the circus tent when it is struck by lightning, and presented in natural colors, is spectacular enough for any occasion. Then there is a portion of the picture given over to the display of the various players seated in the studio restaurant or familiar glimpses of popular stars as it were—all of which is vastly interesting to the average fan. Scenes on the desert with Frank Mayo rescuing a runaway wife who afterward becomes a member of the company, are flecked with comedy when the director is obliged to ride out to discover what has become of the camel and the leading man. Many amusing and interesting scenes are to the credit of "Souls for Sale," which will please any audience in spite of the fact that it cannot be classed among artistic productions, and undoubtedly was never intended to be. The cast, as will be noticed, is a worth while one.

STORY OF THE PLAY

Remember Steddon starts out for China with a husband whom she fears. Escaping from the train on the desert, she is rescued from death by a movie actor, and becomes one of the company, and incidentally is loved by her rescuer. The incidents of the story from this point have to do with scenes in and about the studio. Remember's husband, returning to annoy her, is killed by a wind machine, which he has started with a view to killing another. And so the lovers are free to follow the road of happiness.

PROGRAM COPY—"Souls for Sale"—With an All-Star Cast

You should not miss "Souls for Sale" if you want to learn both the comic and the tragic side of the moving picture game. A galaxy of moving picture stars is presented in this thrilling and spectacular production.

"PRODIGAL DAUGHTERS"—[Class A-c] 90%

(Adapted from novel of same name)

Story:—Daughters Rebellious at Dad's Old-Fashioned Ideas Return to Seek Shelter Under Parental Roof

VALUE

Photography—Excellent—Alfred Gilk.

TYPE OF PICTURE—Interesting.

Moral Standard—Good.

Story—Excellent—Comedy-drama—Family.

Star—Excellent—Gloria Swanson.

Author—Excellent—Joseph Hocking.

Direction—Excellent—Sam Wood.

Adaptation—Excellent—Monte M. Katterjohn.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Paramount

CAST

"Swiftie" Forbes.....Gloria Swanson

Roger Corbin.....Ralph Graves

Marjory Forbes.....Vera Reynolds

J. D. Forbes.....Theodore Roberts

Mrs. Forbes.....Louise Dresser

Stanley Garside.....Charles Clary

Lester Hodges.....Robert Agnew

Connie.....Maude Wayne

Juda Botanya.....Jiquel Lance

May 15 to 31, 1923.

Footage—6,216 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Importance of Heeding Parental Advice.

Well-Made Production—Interesting Character Development and Life-Like Action

The story on which "Prodigal Daughters" is based has a plot that has been carefully thought out, and the domestic problem it presents, in which a daughter, fired with the confidence of youth in its own opinions, rebels against the advice and reproofs of her parents, is outlined with intelligence and conviction. The manner in which the attitude of the older sister influences the younger, who is drawn into a foolish marriage thereby, is a natural sequence, and the return of both daughters to the parental roof, backs up the author's contention in favor of the wisdom of heeding the advice of parents when it is the outcome of experience and a maturer knowledge. The direction and editing of the picture is beyond criticism, and it is enjoyable throughout. Gloria Swanson has never appeared to better advantage, and Theodore Roberts, as Dad Forbes, is delightful. Vera Reynolds, a new face in our recollection, does well as Marjory Forbes, and, in fact, the entire cast is quite what one could wish for in the interpretation of this particular story, including Ralph Graves and Robert Agnew, who are especially pleasing in their work. This is a good picture for the neighborhood house and for any of the high class houses.

STORY OF THE PLAY

"Swiftie" Forbes, believing that her dad is old-fashioned in his ideas, decides to run her own life, and together with her younger sister, Marjory, she leaves the home and takes an apart-

(Continued on next page)

No Advertising Support Accepted!

ment in Greenwich Village. Marjory surprises even Swiftie by marrying Lester Hodges, who hopes to live on dad's generosity, and is taken back home by Swiftie when Lester discovers his mistake and quits. Later Swiftie, who has successfully escaped the snares set for beauty, tries to earn her own living, and one night when she has accepted an invitation to dine at a famous restaurant with an old friend, the place is raided, and she barely escapes the patrol wagon through the quick action of Roger Corbin, a steady-going young man who has long loved her. Swiftie's emotional return to the old home is an event in the Forbes household. The story closes on the betrothal of Swiftie and Roger.

PROGRAM COPY—"Prodigal Daughters"—Featuring Gloria Swanson

The story of the adventures of two unruly daughters of wealth is sure to interest you. Gloria Swanson, in the role of "Swiftie," the elder of the two, is delightful. An excellent cast supports the star, including Ralph Graves, Theodore Roberts and Robert Agnew.

"BILL OF DIVORCEMENT"—[Class A] 80%

(Adapted from play of same name)

Story:—Child of Insane Man Sacrifices Happiness for Parents' Sake

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Fascinating—
Problematic.
Moral Standard—Average.

Story—Very good—Drama—Adults.
Star—Very good—Constance Binney.
Author—Very good—Clemence Dane.
Direction—Very good—Denison Clift.
Adaptation—Very good—Denison Clift.
Technique—Very good.
Spiritual Influence—Average.
Producer—Ideal

Footage—6,000 ft.

CAST

Sydney Fairchild.....Constance Binney
Margaret Fairchild.....Fay Compton
Hillary Fairchild.....Malcolm Keen
Gray Meredith.....Henry Victor
Dr. Alliot.....Henry Vibart
Rev. Pumphrey.....Fewlass Llewellyn
Kit Pumphrey.....Martin Walker
Aunt Hester.....Dora Gregory

May 15 to 31, 1923.

Distributor—Associated Exhibitors, Inc.

Our Opinion

MORAL O'THE PICTURE—Injustice of Bringing Children Into the World Under Taint of Insanity.

**Fascinating Picture Has Unpleasant Story Based on Vital Theme—Star
Lovely—Has Good Support**

Because of Constance Binney's charming portrayal of the role of Sydney Fairchild, and because of the expert handling of the story by Denison Clift, director-scenarist, "A Bill of Divorcement" proves an unusually fascinating production. The picture, made in England, we would judge from the character of the exterior settings, which incidentally are very beautiful, including scenes in old-fashioned gardens, is different in style from the majority of films that reach the market. The fact that it is based on a story in which a husband fails to disclose to his wife the fact that he inherits insanity, until after they are married and a child is about to be born, would, under ordinary circumstances, be more or less repellent, in spite of the importance of the subject to humanity at large. However, in the present instance the pleasing portrayal of character, the charm of youth with which Constance Binney imbues the role of the daughter, the intelligent interpretation of the role of the wife and mother by Fay Compton, the excellent handling of the role of Hillary Fairchild, a victim of insanity, by Malcolm Keen, and the perfectly human way in which the director has expressed the strange story, combine to make a production that will hold any audience fascinated.

STORY OF THE PLAY

The taint of insanity which hangs over Hillary Fairchild is hurried into effect by the passage of a bill which provides for divorce in case of incurable insanity in husband or wife, and Margaret Fairchild, about to give birth to a child, is horrified to learn what had not been revealed to her previously, and to realize that she is bringing a child into the world under the taint of insanity. Fairchild is sent to the insane asylum and pronounced incurable after ten years, but his wife, still faithful, refuses to think of divorce until she meets and falls in love with Gray Meredith, the man next door. She is about to marry when Fairchild returns home cured, happy in the thought of being again with his loved ones. After due deliberation he is forced to admit that the divorce secured by his wife a year previous is justifiable, and that she should have a chance to enjoy life with the man she now loves. The daughter, Sydney, realizing her father's loneliness, allows a quarrel between her and her lover to serve as a reason why she should renounce her right to happiness and comfort her father's loneliness.

PROGRAM COPY—"A Bill of Divorcement"—Featuring Constance Binney

You will be interested in this tale of a tragedy which occurred in a home where inherited insanity cast its shadow. Lovely Constance Binney is the star, and is supported by an excellent cast.

No Advertising Support Accepted!

"AFFAIRS OF LADY HAMILTON"—[Cl. B] 65%

(Adapted from "The Life and Loves of Lady Hamilton" and "Lord Nelson's Last Love")

Story:—English Maiden's Rise from Obscurity to the Love of an Admiral and a Place in History**VALUE**

Photography—Average—Carl Hoffman.

TYPE OF PICTURE—Interesting—

Historical.

Moral Standard—Average.

Story—Good—Drama—Family.

Star—Good—Liane Haid.

Author—Good—H. V. Schumacher.

Direction—Good—Richard Oswald.

Adaptation—Fair—Not credited.

Technique—Average.

Spiritual Influence—Neutral.

Producer—Sterling Film Corp.

CAST

Lady Hamilton.....Liane Haid
 Horatio Nelson.....Conrad Veidt
 Sir William Hamilton.....Werner Kraus
 Queen Maria Caroline.....Else Heims
 King Ferdinand of Naples.....Reinhold Schunzel
 Arabella Kelly.....Gertrude Welcker
 George Romney.....Theodor Loos
 Charles Francis Greville.....Anton Pointner
 Josiah Nesbit.....Hanas Heinz V. Twardowski
 Jane Halling.....Kate Waldeck

May 15 to 31, 1923.

Footage—7,900 ft.

Distributor—W. W. Hodkinson

Our Opinion**MORAL O' THE PICTURE**—None.**German-Made Production of Ordinary Quality Based on Interesting Historical Facts**

There are a number of features in "The Affairs of Lady Hamilton" that commend this German-made picture to the more intelligent class of picture patrons. The fact that the love affair of the famous Lady Hamilton, and the even more celebrated English admiral, Lord Horatio Nelson, is the objective point in the story, is surely reason enough why it should be greeted with a considerable amount of interest, and yet there are qualities, or lack of certain qualities we should say, that will interfere with its going over in a big way. The adaptation of the story is indirect, the action of the picture is conventional, and the indefinite way in which the story is presented causes many opportunities for dramatic development to go by unheeded. Werner Kraus is the star player of the performance, and even if the spectator is unacquainted with the work of this talented actor, there is no mistaking the master stroke in the interpretation of the character of Sir William Hamilton. Conrad Veidt does passably well with the role of Lord Nelson, and Liane Haid, a pretty and talented actress, is charming as Lady Hamilton. All of the players suffer from the rather poor quality of the photography and inartistic illumination. One of the pleasing features of the picture lies in the fact that a number of interesting locations in and about Naples have been used. There are also one or two impressive interiors. The exhibitor will have to be his own judge as to whether this is a picture for his particular class of patrons or not. Book it on its historical and romantic values.

STORY OF THE PLAY

Emma Lyon, an obscure village maiden, goes to London, and through her beauty becomes the wife of Sir William Hamilton, who meets her through an artist friend. Emma, fired with social ambition, tolerates her aged husband while she secretly pursues love affairs with younger men. Her meeting with Lord Horatio Nelson, whom she aids in gaining the influence of the Queen of Naples in securing the right of way for the English fleet when the French fleet becomes a menace, brings about the real love affair of her life. Previous to the death of her husband she bears a child to Lord Nelson. But fate decides against her permanent happiness, for shortly after the death of Sir William Hamilton, Lord Nelson is killed in battle.

PROGRAM COPY—"The Affairs of Lady Hamilton"—Featuring Liane Haid

The love affair of a beautiful English maid who rose from obscurity to a place in the sun is thrilling as it is romantic. The story of the famous Lord Horatio Nelson cannot fail to interest you. Do not miss this excellent historical production produced on the actual locale scenes of the story.

Are You Booking by Percentage?

With the summer season coming it behooves you to watch the percentage figures carefully—they mean dollars to you—made or lost. Which way do you book?

No Advertising Support Accepted!

Index for Month of May, 1923

Class	Feet	PLAY	Type	STAR	Distributor	Page
B....	7,375	"Abysmal Brute".....	Family..	Denny, Reginald.....	Universal.....	39
B....	7,900	"Affairs of Lady Hamilton".....	Family..	Haid, Liane.....	W. W. Hodkinson...	56
C....	5,065	"An Old Sweetheart of Mine".....	Family..	All-Star.....	Metro.....	43
A....	6,968	"Bavu".....	Family..	All-Star.....	Universal.....	44
A....	7,903	"Bella Donna".....	Adults..	Pola Negri.....	Famous Players...	52
A....	6,000	"Bill of Divorcement".....	Adults..	Binney, Constance.....	Asso. Exhib.....	55
B....	7,650	"Brawn of the North".....	Family..	Strongheart.....	First National.....	42
A....	7,426	"Bright Shawl".....	Family..	Barthelmess, Richard.....	First National.....	50
B....	4,566	"Bucking the Barrier".....	Family..	Farnum, Dustin.....	Fox.....	34
A....	6,166	"Custard Cup".....	Family..	Carr, Mary.....	Fox.....	35
B....	5,000	"Dead Game".....	Family..	Gibson, Hoot.....	Universal.....	30
D....	5,200	"Drug Traffic".....	Adults..	Brockwell, Gladys.....	State Rights.....	51
B....	6,000	"East Side-West Side".....	Family..	Percy, Eileen.....	State Rights.....	42
A-c...	10,000	"Enemies of Women".....	Family..	Barrymore, Lionel.....	Not yet announced..	29
A....	6,100	"Girl Who Came Back".....	Adults..	Cooper, Miriam.....	Al Lichtman.....	31
A....	6,502	"Glimpses of the Moon".....	Adults..	Daniels, Bebe.....	Famous Players.....	32
A-c...	7,771	"Go-Getters".....	Family..	All-Star.....	Famous Players.....	40
A....	6,047	"Has the World Gone Mad?".....	Adults..	All-Star.....	Equity.....	36
C....	5,638	"Her Accidental Husband".....	Adults..	All-Star.....	C. B. C.-State Rights.	52
C....	6,800	"Masters of Men".....	Family..	All-Star.....	Vitagraph.....	32
B....	5,350	"Noise in Newboro".....	Family..	Dana, Viola.....	Metro.....	49
B....	7,339	"Nth Commandment".....	Family..	Moore, Colleen.....	Famous Players.....	35
A-c...	6,216	"Prodigal Daughters".....	Family..	Swanson, Gloria.....	Famous Players.....	54
C....	8,000	"Queen of Sin".....	Adults..	All-Star.....	State Rights.....	49
A-c...	6,114	"Safety Last".....	Family..	Lloyd, Harold.....	Pathe.....	37
B....	7,864	"Souls for Sale".....	Family..	All-Star.....	Goldwyn.....	53
B....	7,200	"Spider and the Rose".....	Family..	Lake, Alice.....	State Rights.....	38
B....	4,854	"Three Jumps Ahead".....	Family..	Mix, Tom.....	Fox.....	41
B....	5,973	"Truth About Wives".....	Adults..	Blythe, Betty.....	State Rights.....	46
B....	4,753	"Vengeance of the Deep".....	Family..	All-Star.....	Amer. Releas. Corp..	39
C....	4,745	"What Wives Want".....	Adults..	All-Star.....	Universal.....	48
A-c...	6,000	"Westbound Limited".....	Family..	Lewis, Ralph.....	F. B. O.....	45
B....	5,573	"Woman in Bronze".....	Adults..	Young, Clara Kimball..	Metro.....	33
A....	5,000	"You Can't Fool Your Wife".....	Family..	Stone, Lewis S.....	Famous Players.....	47

ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

JUNE 1 to 15, 1923

No. 5

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 90%—[A-c]—"BACKBONE"
Goldwyn—(Page 60)
- 80%—[A]—"FOOLS AND RICHES"
Universal—(Page 58)
- 80%—[A]—"NE'ER-DO-WELL"
Famous Players—(Page 59)
- 80%—[A]—"QUICKSANDS"
Amer. Releas. Corp.—(Page 67)
- 80%—[A]—"TEMPTATION"
C. B. C.—(Page 57)
- 80%—[A]—"WITHIN THE LAW"
First National—(Page 61)
- 80%—[A]—"ROMANCE OF THE REPUBLIC"
Instructive Film Society of
America—(Page 69)
- 95%—[A-b]—"TRAILING AFRICAN WILD
ANIMALS"
(Educational) Metro—(Page 62)



Published by
JAMES T. IGOE COMPANY
PRINTERS

117 West Harrison Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by

JAMES T. IGOE COMPANY

117 West Harrison Street

Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor

Margaret I. MacDonald.....Associate Editor

"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD

1493 Broadway—Suite 220

Vol. 12

JUNE 1 to 15, 1923

No. 5

INDEX

Class	Play	Distributor	Page
90%—[A-c]	—"Backbone"	Goldwyn	60
65%—[B]	—"Cordelia the Magnificent"	Metro	61
65%—[B]	—"Critical Age"	W. W. Hodkinson	64
65%—[B]	—"Crossed Wires"	Universal	65
80%—[A]	—"Fools and Riches"	Universal	58
65%—[B]	—"Her Fatal Millions"	Metro	68
65%—[B]	—"Look Your Best"	Goldwyn	63
65%—[B]	—"Lovebound"	Fox	64
50%—[C]	—"Luck"	C. C. Burr	71
80%—[A]	—"Ne'er-Do-Well"	Famous Players	59
80%—[A]	—"Quicksands"	Amer. Releas. Corp.	67
65%—[B]	—"Remittance Woman"	F. B. O.	66
65%—[B]	—"Rip Tide"	Arrow	70
65%—[B]	—"Stepping Fast"	Fox	71
50%—[C]	—"Temporary Marriage"	State Rights	68
80%—[A]	—"Temptation"	C. B. C.	57
80%—[A]	—"Within the Law"	First National	61
65%—[Serial]	—"Eagle's Talons"	Universal	72
80%—[Educational]	—"Romance of the Republic"	Instructive Film Society of Amer.	69
95%—[Educational]	—"Trailing African Wild Animals"	Metro	62

No Advertising Support Accepted!

Convention Favorites Are Momentary

It's a case of help yourself always. Keep your own counsel. Use the guide that will not fail you under any circumstances. The truth in reviews is the same today, tomorrow and forever.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"TEMPTATION"—[Class A] 80%

(Especially prepared for screen)

Story:—Experience of Young Couple Who Lost Their Heads Over Wealth

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Fascinating.
Moral Standard—Good.

Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Author—Very good—Lenore Coffee.
Direction—Very good—Edward J. Le Saint.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Good.
Producer—Not credited

CAST

Jack Baldwin.....Bryant Washburn
Marjorie Baldwin.....Eva Novak
Mrs. Martin.....June Elvidge
Frederick Arnold.....Phillips Smalley
John Hope.....Vernon Steele

June 1 to 15, 1923.

Footage—6,500 ft.

Distributor—C. B. C.

Our Opinion

MORAL O'THE PICTURE—Too Much Wealth Tends to Deadens the Finer Senses.

Well-Made Picture Is Entertaining and Contains Valuable Lesson

There is excellent entertainment to be found in the C. B. C. production "Temptation." It is undoubtedly the best picture that this company has handled. Lenore Coffee has concocted an interesting plot covering a subject that is vitally important, dealing with the effect of suddenly accumulated wealth on a young married couple. The production is unusually well made, character development and the psychological effect of prevailing conditions on the main characters of the story is quite clearly outlined. Eva Novak gives a truly delightful performance as Majorie Baldwin, the young wife of the story, reared in the country, and suddenly aware that the city apartment, which had looked like a palace to her, is considered a mere "dump" by the more sophisticated members of her sex. The director has succeeded in getting the very best out of this talented young actress, for she has never appeared to better advantage, and probably has not ever done as well before. Each character of the story has his or her individual place to fill, and no one is employed merely to dress the stage. Bryant Washburn also gives a notable performance, reminding us of his former successes. And then there is June Elvidge, who portrays

(Continued on next page)

No Advertising Support Accepted!

the role of Mrs. Martin, a wily widow, so excellently, and Phillips Smalley more than ever convincing in the role of Frederick Arnold, determined to prove to his nephew the effect of riches on the uninitiated, making it possible for Jack Baldwin to give his unsophisticated wife unstinted luxury, meaning later to break him. Vernon Steele is unobtrusive but convincing in the role of John Hope, a startled witness of his uncle's daring manipulation of the youthful couple's destiny. This picture is unusually well photographed, the settings are artistic, and the human side of the story is well developed. The title suggests sensational advertisement, and on the strength of this it may be used as a special.

STORY OF THE PLAY

When Marjorie Baldwin moves to New York with her newly acquired husband an ordinary city apartment looks like a palace. Nor does she awaken to the fact that she is not enjoying all the luxuries of life until Mrs. Martin, the widow next door, and closely related to the smart set, sows the seeds of discontent. Marjorie and her husband become the victims of a financier, Frederick Arnold, who tips Jack off to the buying values of the market, and helps him to become a rich man. The effect of riches on Marjorie are as predicted by Arnold, the more she gets the more she wants. Finally Jack appeals to her to reduce her extravagances, and discovers that she is a changed woman. And Jack, continuing to accumulate wealth, soon becomes as much immersed in the follies of high living as Marjorie. In the end it is Marjorie who awakens to the actual result of too much wealth in the destruction of happiness. The close of the story shows them starting on a new method of life and as much in love as in the beginning.

PROGRAM COPY—"Temptation"—With an All-Star Cast, featuring Eva Novak and Bryant Washburn

Marjorie Baldwin's immersion in the luxuries of wealth developed serious complications in her domestic happiness. You must see "Temptation," a fascinating, well-dressed, well-acted picture containing a vital lesson. Eva Novak, Bryant Washburn, June Elvidge, Phillips Smalley and Vernon Steele are in the cast.

"FOOLS AND RICHES"—[Class A] 80%

(Adapted from story of same name)

Story:—Spendthrift Reduced to Poverty Finds Fortune in Gold Piece

VALUE

Photography—Average—Allen Davey.
TYPE OF PICTURE—Spirited.
Moral Standard—Average.

Story—Very good—Drama—Family.
Star—Very good—Herbert Rawlinson.
Author—Very good—Fred Jackson.
Direction—Very good—Herbert Blache.
Adaptation—Very good—Charles Kenyon.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Jimmy Dorgan.....Herbert Rawlinson
Nellie Blye.....Katherine Perry
John Dorgan.....Tully Marshall
Bernice Lorraine.....Doris Pawn
Dick McCann.....Arthur S. Hull
Frasconi.....Nickolai De Ruiz

June 1 to 15, 1923.

Footage—4,904 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Adversity is the Spendthrift's Best Friend.

Highly Entertaining—Good Box Office Possibility

"Fools and Riches," starring Herbert Rawlinson, looks to us like an excellent box office asset. The production is spirited, sometimes comic, often dramatic, and altogether entertaining. The situation on which the story is built is a bit reminiscent, but the picture contains enough of fresh material in the way the story is developed to offset any objection of this sort that might arise. Jimmy Dorgan, the main character of the story, so exasperates his father by his careless methods of handling money that he provides beforehand for the crash that he knows is due Jimmy, and the way that fate works in with the scheme is amusing and also thrilling. The supporting cast is satisfactory. The reason we rate "Fools and Riches" as an 80% production is because we believe in its box office values as a spirited, highly entertaining picture.

STORY OF THE PLAY

Jimmy Dorgan, known as a spendthrift, confident of his future as the son of a millionaire, is surprised at his father's death to learn that he has left him only a small fortune, which he promptly invests with a supposed friend who is out to fleece him in conjunction with a female crook. The woman, Bernice Lorraine, succeeds in getting herself engaged to Jimmy, who

(Continued on next page)

No Advertising Support Accepted!

gives her a pearl necklace supposed to belong to his mother, for a betrothal gift. The man, Dick McCann, swindles Jimmy out of what money he has in a crooked land deal. Serving as a waiter in a restaurant Jimmy overhears news concerning a sale of stocks that will give McCann the control of a big railway company. Jimmy telephones Nellie Blye, a friend, to bring money to buy the stocks while he heads off the men for whom McCann is waiting. With a twenty-dollar gold piece which Mr. Dorgan, previous to his death, buried in a box in the ground unknown to anyone but Nellie, together with a letter telling Dick of the remainder of a large fortune which should be his as soon as he made good, she completes the five hundred necessary. Jimmy becomes master of the situation, sells the stocks at a big profit to the railway company and also secures a position of responsibility.

PROGRAM COPY—"Fools and Riches"—Featuring Herbert Rawlinson

Jimmy Dorgan's flipping of a twenty-dollar gold piece moved the hand of fate in chastisement. Come and see what happened to spendthrift Jimmy and how he reached the pinnacle of success on the stepping stones of his folly. Herbert Rawlinson is the star.

"NE'ER-DO-WELL"—[Class A] 80%

(Adapted from novel of same name)

Story:—Romance and Adventures of Young Man Sent by Father to Panama to Make Good

VALUE
Photography—Very good—Ernest Haller.
TYPE OF PICTURE—Humorous—Sensational.
Moral Standard—Fair.

Story—Very good—Comedy-melodrama—Family.
Star—Very good—Thomas Meighan.
Author—Very good—Rex Beach.
Direction—Very good—Alfred Green.
Adaptation—Very good—Louis Stevens.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Kirk Anthony.....	Thomas Meighan
Chiquita	Lila Lee
Edith Cortlandt.....	Gertrude Astor
Stephen Cortlandt.....	John Miltern
Andres Garavel.....	Gus Weinberg
Ramon Alfarez.....	Sid Smith
Clifford	George O'Brien
Allen Allan.....	Jules Cowles
Runnels	Laurance Wheat

June 1 to 15, 1923.

Footage—7,414 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Adaptation of Rex Beach Novel—Comedy Element Strong—Action Peppy

With seven reels of film to its credit "The Ne'er-Do-Well" wins with every foot of its length; and if the role of Kirk Anthony had been made for Thomas Meighan it could not have suited him better. He gets under the skin of the character, as it were, and expresses every mood that the irrepressible Kirk is capable of with accuracy. The production which is based on the romantic novel of the same name by Rex Beach divides its locale between New York and Panama, and with the aid of an excellent adaptation which allows of a plentiful sprinkling of comedy, and direction that is in accord with the intention of the story, is unusually entertaining. The colored aide of Kirk's Panama sojourn is the source of many laughs. There is also a melodramatic flourish that will be most welcome to the majority of audiences in the situation which causes Kirk to become embroiled in an affair wished on him by a certain married lady, and in which he is an innocent party. The fact that her folly causes him to be accused of the murder of her husband is the cue for a note of suspense. Gertrude Astor and Lila Lee give convincing portrayals of the two chief feminine characters, and Laurance Wheat, John Miltern, Sid Smith and Gus Weinberg are valuable members of an excellent cast. "The Ne'er-Do-Well" is sure to be popular, and you can book it as one of the season's best, playing up the names of author and star.

STORY OF THE PLAY

Kirk Anthony so distracts his father with his extravagant, irresponsible ways that he decides to have him shanghaied and shipped to Panama. In Panama he is forced to start at the foot of the ladder, and from railroad engineering he soon becomes a valued executive. All would have gone well, had it not been for Mrs. Cortlandt, who fell in love with Kirk, and caused her husband to believe that the young man was the one at fault. Finally, after desperately trying to hide his feelings in the matter, Cortlandt commits suicide in Kirk's rooms, and the latter is arrested for murder. A letter left by Cortlandt is later brought by his wife to the district attorney, and the sentence of death, which might have been passed on Kirk, is thereby stayed. The story includes a romance with Chiquita, a Spanish senorita, of whom

(Continued on next page)

No Advertising Support Accepted!

Mrs. Cortlandt is jealous; and with the close of the story Kirk is on his way to home and father with the pretty Chiquita as his bride.

PROGRAM COPY—"The Ne'er-Do-Well"—Featuring Thomas Meighan

Kirk Anthony's fast and furious method of living came to a dead stop when he realized that instead of the Ritz being on rockers, he was on a ship bound for Panama. Don't miss this peppy and romantic comedy-melodrama, with Thomas Meighan playing the best role he ever played. Pretty Lila Lee and Gertrude Astor are also in the cast.

"BACKBONE"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Romance of Pair Who Fight Attempted Confiscation of Lumber Estate

VALUE

Photography—Excellent—Harry Fishbeck.
TYPE OF PICTURE—Fascinating—Mystery
Moral Standard—Average.

Story—Excellent—Drama—Family.
Stars—Excellent—Alfred Lunt and Edith Roberts.
Author—Excellent—Clarence B. Kelland.
Direction—Excellent—Edward Sloman.
Adaptation—Excellent—Charles Whittaker.
Technique—Excellent.
Spiritual Influence—Average.

CAST

Yvonne	Edith Roberts
John Thorne	Alfred Lunt
Colonel Tip	James D. Doyle
Bracken	William B. Mack
Doc Roper	Frank Evans
Andre	L. E. La Croix
Ken	Charles Fang
Indian	Frank Hagney
Mrs. Whidden	Marion Abbott
Andre de Mersay	Alfred Lunt
Minister of State	George MacQuarrie

June 1 to 15, 1923.

Footage—6,821 ft.

Distributor—Goldwyn

Producer—Distinctive Pictures Corp.

Our Opinion

MORAL O' THE PICTURE—None.

Good Story Presented in Fascinating Style—New Male Star Makes Good

Alfred Lunt, co-starring with Edith Roberts, is a new and welcome addition to the lights of stardom. His first prominent role on the screen proves that he can act, and Mr. Lunt also has the personal magnetism that is so necessary for success on stage and screen. The production under discussion, "Backbone" is one of unusual excellence, photographed against the winter landscapes of Maine and directed in Edward Sloman's best style. The story is a romantic tale with a fascinating mystery which places much of the action in the home of Andre de Mersay, whose family was transplanted from old France to the new France in America, following a love tragedy wrought by the French minister of state. The secret of the locked room, and the weird singing, supposed to be from the voice of Andre, whose fate in the hands of a crooked manager is as yet unknown, is kept safely until the end. The action of the production is thrilling, the cast excellent, including graceful Edith Roberts, diminutive James D. Doyle, William B. Mack and Frank Evans, all of whom give notably good performances. Charles Fang is also a valuable acquisition to the cast. This picture is worthy of extra billing, but is not the type for use as a special. Bill it as an unusually fascinating mystery story and romance.

STORY OF THE PLAY

At the sudden death of Andre de Mersay, Bracken, manager of his estate who has been confiscating funds at the will of his master, Doc Roper, causes the body to be buried secretly, and by keeping the dead man's room locked, and pretending that de Mersay is too ill to be seen, he succeeds in warding off the evil day, until some time after the return of Andre de Mersay's granddaughter, Yvonne. The girl suspecting that something is wrong after several futile attempts, is aided in getting into her grandfather's room by a Chinese servant and the former housekeeper, Mrs. Whidden. There she discovers, through her grandfather's last words told her by Mrs. Whidden, a spring in the tail of a dragon carved on a piece of furniture which opens a secret door revealing an envelope containing a letter from her grandfather telling her of his wish that an old romance begun a generation ago be renewed by the two remaining members of the two old families referred to. This letter serves to dispel suspicion concerning Jack Thorne, the man she loves, and who is the one referred to as the second party in the romance. The story closes with the villain routed and the lovers happy.

PROGRAM COPY—"Backbone"—Featuring Alfred Lunt and Edith Roberts

A tale of mystery and romance is contained in "Backbone," a story of old France and northern Maine. A thrilling, fascinating production that will hold you spell-bound. Pretty Edith Roberts and a new star, Alfred Lunt, have the leading roles.

No Advertising Support Accepted!

"CORDELIA THE MAGNIFICENT"—[Cl. B] 65%

(Adapted from story of same name)

Story:—Experience of Impoverished Society Belle Employed as Detective

VALUE

Photography—Good—Charles Richardson.
TYPE OF PICTURE—Ordinary—
 Interesting.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Star—Good—Clara Kimball Young.
 Author—Good—Leroy Scott.
 Direction—Good—George Archainbaud.
 Adaptation—Good—Frank S. Beresford.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Harry Garson

CAST

Cordelia Marlowe.....Clara Kimball Young
 D. K. Franklin.....Huntly Gordon
 Esther Norworth.....Carol Holloway
 Jerry Plimpton.....Lloyd Whitlock
 Gladys Norworth.....Jacqueline Gadsdon
 James Mitchell Grayson.....Lewis Dayton
 Francois.....Mary Jane Irving
 "Jackie" Thorndyke.....Katherine Murphy
 Mrs. Marlowe.....Elinor Hancock

June 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Story Makes Moderate Entertainment; Played by Competent Cast

"Cordelia the Magnificent" is not the sort of picture that sets the world on fire. It is not quite up to the standard of the star's quality productions—Clara Kimball Young is capable of much better things. However, the average audience will be satisfied with the result of careful direction, and careful character portrayal, and many will note the unusual ability of one of the actors in the cast who is less familiar to them than any of the others, Lewis Dayton. Originality is the keynote of Mr. Dayton's portrayal of James Mitchell Grayson, who poses as a butler in order to keep his eye on his brother's child. The star does well in a role that offers only ordinary opportunities, that of a young woman whose waning fortune causes her to earn a livelihood as a society detective. Katherine Murphy, Coral Holloway and Jacqueline Gadsdon are attractive additions to the cast which is a capable one throughout. This is a good regulation feature of a mildly melodramatic type, and will hold the interest of an audience nicely.

STORY OF THE PLAY

Cordelia Marlowe, a young society woman whose mother has lost her fortune, accepts an offer from a lawyer, D. K. Franklin, to obtain confidential information in society circles. Her first task is in the home of Gladys Norworth, who it transpires has formerly married a wounded soldier and then deserted him with her child. A mysterious butler, known as Mitchell, causes Gladys much distress by continually shadowing her, and is later identified as her husband's brother, who is guarding the interests of his brother's child. A mixup of love affairs occurs when Cordelia fancies she is in love with Jerry Plimpton, who is coveted by Gladys, believing her husband dead. In the end Cordelia marries James Mitchell Grayson, the supposed butler, who has sworn to win her.

PROGRAM COPY—"Cordelia the Magnificent"—Clara Kimball Young

Cordelia Marlowe did not reckon on exactly the series of adventures that overtook her when she became confidential informant in society circles. You will be interested to see what a mix-up Cupid and the fates can make of things. Clara Kimball Young is the star.

"WITHIN THE LAW"—[Class A] 80%

(Adapted from play of same name)

Story:—Girl's Desire for Vengeance Replaced by Love

VALUE

Photography—Excellent—Antonio Gaudio and
 Norbert Brodin.
TYPE OF PICTURE—Fascinating.
 Moral Standard—Poor.

Story—Very good—Melodrama—Adults.
 Star—Excellent—Norma Talmadge.
 Author—Very good—Bayard Veiller.
 Direction—Very good—Frank Lloyd.
 Adaptation—Very good—Frances Marion.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—Joseph M. Schenck

CAST

Mary Turner.....Norma Talmadge
 Joe Garson.....Lew Cody
 Dick Gilder.....Jack Mulhall
 Aggie Lynch.....Eileen Percy
 Edward Gilder.....Joseph Kilgour
 Demarest.....Arthur S. Hull
 Helen Morris.....Helen Ferguson
 Cassidy.....Lincoln Plummer
 General Hastings.....Thomas Ricketts
 Irwin.....Lionel Belmore

June 1 to 15, 1923.

Footage—8,040 ft.

Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Attractiveness of Talented Star and General Excellence Makes Production Entertaining in Spite of Possible Moral Objections

"Within the Law" is an unusually entertaining production for reason that the character outlining in the screen adaptation of the play is unusually convincing. And if one could forget the unmoral influence of a story which presents the heroine gaining a livelihood through a game of blackmail, in which she keeps discreetly within the law, it would be possible to enthuse over the picture's entertainment qualities. Norma Talmadge renders an exceptionally distinctive portrayal of the role of Mary Turner, a girl sent to prison by her employer for a theft committed by another, suffering the pangs of humiliation, and then gripping the most vital avenue of revenge, and finally melting into the ghost of her old warm-hearted self with love for the son of the man against whom she plotted vengeance. Eileen Percy, too, is convincing as Aggie Lynch, Mary's pal since prison days. Lew Cody's opportunities in "Within the Law" are greater than those afforded him in some other productions in which he has played, and have been taken advantage of by him to the full. His portrayal of Joe Garson is distinctive. Thomas Ricketts is delightfully comical as General Hastings, who in spite of advanced years still believes himself irresistible to the ladies. Joseph Kilgour is excellent as Edward Gilder, and Jack Mulhall is pleasing as the younger Gilder. The artistry with which the picture has been made, which includes every branch of its technicalities as well as the work of an excellent cast, makes it a most enjoyable one.

STORY OF THE PLAY

Mary Turner is sent to prison by her employer, Edward Gilder, because of stolen goods found in her locker. On her release Mary is rescued from suicide by Joe Garson, a leader in the underworld, and together with Aggie Lynch, Mary is soon living in luxury on the earnings of blackmail, having vowed to make men pay for the sorrow she has endured. Her special scheme of vengeance against the man who personally wronged her finds an outlet when she meets Dick, the son of Edward Gilder, and causes him to fall in love with her. Later love claims her, and when Joe is trapped in an attempt to steal tapestries from the home of Edward Gilder, Mary tries to prevent the tragedy that follows, but is unable to stay the hand of Joe as he pulls a gun on English Eddie, who proves to be a detective, instead of a crook as Joe thought. To save Mary further humiliation Joe finally confesses to the murder. The story closes with a reconciliation between Gilder and Mary, who has been exonerated from blame of the theft for which she served time, by the confession of the girl who committed it. Mary's marriage to Dick Gilder, which has been performed in secret, is approved by Dick's father.

PROGRAM COPY—"Within the Law"—Featuring Norma Talmadge

Mary Turner's plan of gaining revenge for a wrong by keeping within the bounds of the law in a scheme of blackmail finally lost its charm when love entered her heart and converted evil into good. Norma Talmadge was never lovelier than she is in "Within the Law." She is supported by an unusually fine cast.

"TRAILING AFRICAN WILD ANIMALS"—95%

(Educational—Showing wild animal life in British East Africa)

Producer—Martin Johnson

Footage—6,247 ft.

Distributor—Metro

Our Opinion

The Martin Johnsons have more than once proved their ability to get together pictures of wild life, human and otherwise, in a way that is sure to be entertaining to the public. Therefore a knowledge of the sort of thing that hits the public square in the eye gives any collection of pictures with the Martin Johnson stamp a peculiar box office value of its own. Mrs. Martin, little more than a girl, figures prominently in "Trailing African Wild Animals" as she has done in other collections, notably the South Sea series; but this time staggers her audience by her skill with a gun, and her courage in standing pat before a charging rhinoceros, wild elephants and even lions, while with her trusty rifle she deals death to the intruder. As is the case with pictures photographed on the African veldt, and especially where the long distance lens has to be used, the outline is apt to be a bit hazy, due largely to atmospheric conditions. But on the other hand some of the animals, such as giraffes, zebras, the oryx and other rare species have come so close to the camera in their desire to drink from the water hole, that some remarkable closeups have been secured. These pictures have been excellently edited and subtitled by Terry Ramsaye,

(Continued on next page)

No Advertising Support Accepted!

and while they cover much the same ground that has been covered before in the Paul Rainy, and the H. A. Snow series, they are vastly interesting in that the camera has been able to approach extensive herds of the various kinds of African wild animals, and have been photographed and assembled with an eye to the box office.

PROGRAM COPY—"Trailing African Wild Animals"

You should not miss seeing this latest collection of wild animal pictures from the heart of British East Africa. They are thrilling and entertaining, and show Mrs. Martin Johnson as a skilled gun-woman, actually shooting charging rhinoceros, wild elephants, lions, leopards, etc.

"LOOK YOUR BEST"—[Class B] 65%

(Especially prepared for screen)

Story:—Romance of Little Italy, a Girl and a Theatrical Manager

VALUE

Photography—Very good—Norbert Brodin.
TYPE OF PICTURE—Entertaining.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Stars—Good—Colleen Moore and Antonio Moreno.

Author—Good—Rupert Hughes.
Direction—Good—Rupert Hughes.
Adaptation—Good—Rupert Hughes.
Technique—Good.
Spiritual Influence—Neutral.

Producer—Goldwyn

CAST

Perla Quaranti.....Colleen Moore
Carlo Bruni.....Antonio Moreno
PietroWilliam Orlamond
NellaOrpha Alba
KrugEarl Metcalfe
Mrs. Blitz.....Martha Mattox
Alberto Cabotto.....Francis McDonald

June 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—If You Would Look Well, Mind Your Diet.

Not Particularly Artistic, but Makes Good Entertainment—Stars Do Well

Scenes in Little Italy, in which an Italian organ grinder and his wife are forced to serve a thirty-day sentence in jail following a knife and china shower, are fraught with comedy, and so also is the initiation of Perla, the pretty daughter, into the stage technique of playing butterfly and being hoisted on a wire to flutter her butterfly wings. Colleen Moore is charming in the role of Perla, and one of the notably good performances of the picture is done by Orpha Alba, who plays the role of Nella Quaranti, Perla's mother, who, between laughter and tears, chastises her husband, Pietro, with the first article that comes to hand, no matter what the substance is, and then makes parting at the jail "such sweet sorrow." William Orlamond is the type for Pietro, and Antonio Moreno, as Bruni, whose theatrical grace was spoiled by too much eating, is also very good. Earl Metcalfe, as Krug, elected to serve as Perla's wire hoister, in love with her and reproachful when he failed to obtain kisses in return for the food that made Perla "not as thin as she used to was," is all that the role requires—he does well. Francis McDonald is the baker joy and jealous lover, and looks and acts the part. The picture contains some attractive stage scenes with the butterfly girls flitting rapidly past the camera, and there is also an elaborately staged classic dance, supposed to take place in the greenwood, in which Colleen Moore is dressed as a white peacock, which is slain by the hunter, Antonio Moreno, and mourned by the wood nymphs. This is really a very enjoyable feature.

STORY OF THE PLAY

Perla Quaranti, a street dancer, finds herself alone when her father and mother are sentenced to thirty days in jail for fighting. She is offered a position by Carlo Bruni, an Italian theatrical manager, whose specialty is a group of butterfly girls. Perla, filling the place of a girl who got too stout to hoist, grasps good fortune by the neck and eats herself stout also on the bounty of one Krug, a wirehoister. Krug plays her false when he realizes that she loves Bruni instead of himself, and takes revenge by cutting the wire so that during the whirl of butterflies Perla falls to the stage and is injured. The story closes happily with Perla and her parents reunited, and Bruni her prospective husband.

PROGRAM COPY—"Look Your Best"—Colleen Moore and Antonio Moreno

Perla Quaranti's butterfly days ended with a bang when a jealous lover took revenge for lack of kisses. Don't miss seeing Colleen Moore, Antonio Moreno and an excellent cast in "Look Your Best," one of the funniest and most original of recent comedies.

No Advertising Support Accepted!

"LOVEBOUND"—[Class B] 65%

(Adapted from story of same name)

Story:—Daughter of former Crook as Wife of District Attorney Victim of Blackmail

VALUE

Photography—Good—David Abel.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Shirley Mason.
Author—Good—George Scarborough.
Direction—Good—Henry Otto.
Adaptation—Good—Josephine Quirk.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Bess Belwyn.....Shirley Mason
John Mobley.....Albert Roscoe
Paul Meredith.....Richard Tucker
David Belwyn.....Joseph Girard
Stephen Barker.....Edward Martindale
Detective Hahn.....Fred Kelsey

June 1 to 15, 1923.

Footage—4,407 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Production of Ordinary Merits—Attractive Star Adopts New Method of Makeup and Changes Style of Coiffure

Shirley Mason, always lovely, looks like a new person in her latest picture, "Lovebound," for in place of the bobbed locks, and the girlish simplicity which heretofore has been one of Miss Mason's chief attractions, she adopts in the latter part of the picture a modern style of coiffure, with her hair drawn flat and relieved by braids coiled about the head, and beaded lashes and an application of makeup that tends to elongate her eyes. Her closeups are unusually charming, but otherwise her personality is considerably changed. It remains to be seen whether her fan friends will approve the change. The picture is not beyond the ordinary in artistic or entertainment value. The action of the play is enlivened at times by the sprightly portrayal of Paul Meredith, a crook, played by Richard Tucker. Albert Roscoe does acceptably with the role of the district attorney, who marries the girl in spite of attempts made by Meredith to blackmail her. The picture is suitable for the average neighborhood house, but is not of sufficiently polished artistry for the better class theatres.

STORY OF THE PLAY

Bess Belwyn, a stenographer and daughter of David Belwyn, who has been secretly mixed up in a jewel robbery for which Paul Meredith served time, becomes the wife of her employer, John Mobley, district attorney. In the events that follow, Meredith tries to blackmail Bess, and unpleasant incidents occur when the detective, not knowing her relationship to the district attorney, decides to arrest her. The efforts made by Bess to pay the debt of her deceased father toward the owner of the jewels is appreciated by her husband, who takes the matter in hand and settles the bill.

PROGRAM COPY—"Lovebound"—Featuring Shirley Mason

Bess Belwyn's path in life was rough and rocky until District Attorney John Mobley decided to end her troubles and make her his wife. See pretty Shirley Mason in her latest fascinating production in which she fights a game of blackmail.

"CRITICAL AGE"—[Class B] 65%

(Adapted from "Glengarry Schooldays")

Story:—Romance of Schooldays and Fight for Farmers' Bill in Canadian Parliament

VALUE

Photography—Good—Barney McGill.
TYPE OF PICTURE—Sentimental—
Thrilling.
Moral Standard—Good.

Story—Good—Drama—Family.
Cast—Good—All-Star.
Author—Good—Ralph Connor.
Direction—Good—Henry McKae.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Average.
Producer—Ernest Shipman

CAST

Tom Findlay.....James Harrison
Ma Findlay.....Alice May
Peter Gorrach.....Harlam Knight
Margaret Baird.....Pauline Garon
Mr. Baird.....Wm. Colvin
Mrs. Baird.....Marion Colvin
Bob Kerr.....Wallace Ray

June 1 to 15, 1923.

Footage—4,500 ft.

Distributor—W. W. Hodkinson

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Will Be Liked by Neighborhood Audiences—Has Not Punch of Original Story,
But has Good Entertainment Values

Recalling the original story "Glengarry Schooldays," from which the production, "The Critical Age," was adapted, it seems to us that the screen version has not quite the punch of the novel. However that may be, we are certain that neighborhood audiences especially will be pleased with it. Just why it has been retitled "The Critical Age" we do not know—the present name is somewhat far-fetched. It seems to us that a better adaptation of the story might have been made—an adaptation of more directness—one that would have one main point for its objective. As it is, the romance of the young people, following some fascinating and comedy-fraught scenes from schooldays, has a large part of the director's attention, but the real thrill of the picture is found in the scenes pertaining to the parliamentary fight for a certain farmers' bill, in which the father of the heroine is the farmers' champion. A race by automobile after an attempt by the opposing party to keep Mr. Baird a prisoner until after the defeat of the bill, is quite thrilling. Pauline Garon is charming as the heroine, but James Harrison is not exactly the type for the role of Tom Findlay. William Colvin, as Mr. Baird, is one of the best of the cast. Alice May, as Ma Findlay, is also deserving of praise. You can bill this on the strength of the author's name, and the name of the novel from which the screen story was made.

STORY OF THE PLAY

Tom Findlay and Margaret Baird are childhood sweethearts, and doubt does not enter Tom's heart until the appearance on the scene of Bob Kerr, a city chap, son of a member of parliament, and much more stylish than Tom. In the events that follow Bob not only tries to steal Margaret away from Tom, but aids his father in a scheme to keep Mr. Baird, also a member of the Canadian parliament, from being present when the final vote is taken on a certain bill in favor of the farmers, which Mr. Baird is championing. Baird is kidnaped and imprisoned, but is released by Tom, who, in trying to avoid a pursuing bear, breaks into the cabin where Baird and Margaret are imprisoned. A race by automobile to Ottawa and the Parliament brings Mr. Baird on the scene in time to save the bill. He gives Tom the credit for his success, and also gives his consent to his marriage to Margaret.

PROGRAM COPY—"The Critical Age"—With an All-Star Cast

For Margaret Baird and Tom Findlay, children of the Canadian wilds, the course of true love did not run smoothly, until the way was cleared by thrilling adventure. Don't fail to see the picturization of Ralph Connor's famous novel, "Glengarry Schooldays," to be known as "The Critical Age."

"CROSSED WIRES"—[Class B] 65%

(Especially prepared for screen)

Story:—Experience of Irish Telephone Girl Determined to Break Into Society

VALUE

Photography—Good—Ben Kline.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Good—Comedy—Family.
Star—Good—Gladys Walton.
Author—Good—King Baggot.
Direction—Good—King Baggot.
Adaptation—Good—Hugh Hoffman.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Marcel Murphy.....Gladys Walton
Ralph Benson.....George Stewart
Bellamy Benson.....Tom S. Guise
Mrs. Margaret Benson.....Lillian Langdon
Pat Murphy.....William Robert Daly
Nora Murphy.....Kate Price
Tim Flannagan.....Eddie Gribbon
Madalyn Van Ralston Kemp.....Marie Crisp
Cyril Gordon.....Louis Mason

June 1 to 15, 1923.

Footage—4,705 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Excellent Comedy for Middle Class Houses—Ordinary Type but Funny

"Crossed Wires" is the type of comedy that finds favor in the middle class house, and in the majority of neighborhood houses. Gladys Walton has an amusing role portraying the daughter of "Pat Murphy" trying to get into society. The subject is one that affords plenty of opportunity for good comedy business, and with Eddie Gribbon, William Robert Daly, and Kate Price to

(Continued on next page)

No Advertising Support Accepted!

help in the fun making, the result is highly satisfactory. The heroine's determination to enter the social set, and her unique method of carrying out her purpose will bring plenty of laughs. The attempts of her irate father, who thinks she has gone wrong, and of her would-be lover, to rescue her from what they believe to be impending danger, are strictly amusing. From the standpoint of artistry "Crossed Wires" cannot succeed in getting a high rating, but from the amusement angle we have to pronounce it good stuff.

STORY OF THE PLAY

Marcel Murphy, a telephone girl, daughter of Pat Murphy, decides that she is going to taste society life, and grasping an opportunity when Mrs. Bellamy Benson is phoning her secretary to include a certain person in the invitations for a dance, Marcel calls the secretary back, and, pretending to be Mrs. Benson, gives in her own name among guests to be invited. Later she gains the friendship and protection of Mr. Benson when she fears exposure through one of the maids at the Benson home. The close of the story, after many adventures, shows Marcel at last landed in society as Mrs. Ralph Benson.

PROGRAM COPY—"Crossed Wires"—Featuring Gladys Walton

Marcel Murphy, hardly recognizable as Miss Van Dusen breaking into society, will amuse you more than the heroine of any other recent comedy. Don't miss seeing Gladys Walton in her latest and funniest. Eddie Gribbon and Kate Price are included in the cast.

"REMITTANCE WOMAN"—[Class B] 65%

(Adapted from story of same name)

Story:—Adventures of Girl Sent on Remittance to China

VALUE

Photography—Average—Joseph A. Dubray.
TYPE OF PICTURE—Interesting—
Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Ethel Clayton.
Author—Good—Achmed Abdullah.
Direction—Good—Wesley Ruggles.
Adaptation—Good—Carol Warren.
Technique—Good.
Spiritual Influence—Neutral.

Producer—P. A. Powers

CAST

Marie Campbell.....Ethel Clayton
George Holt.....Rockliffe Fellows
Moses d'Acosta.....Mario Carillo
Tsang Tse.....Frank Lanning
Higginson.....Tom Wilson
Liu Po-Yat.....Etta Lee
Shuen To Yan.....James B. Leong
Anthony Campbell.....Edward Kimball
Sun Yu-Wen.....Toyo Fugita

June 1 to 15, 1923.

Footage—5,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL OF THE PICTURE—None.

Interesting Tale Staged Against Oriental Settings—Story Not Best
Type for Star—

For those who like tales of the Orient "The Remittance Woman" will prove satisfying, although this type of story is not the sort that made Ethel Clayton popular. The story which opens in New York with some fascinating scenes in which two racing motor boats figure, and later shifts to China at a time when she is threatened with revolution and where the heroine is pursued by agents of the Manchus for possession of a certain symbol in the shape of a tiny vase, which has been given her by her Chinese maid, is interesting. And the spectator is kept blissfully in ignorance that what is being viewed as a realistic struggle between yellow men and one slender American girl, is all a dream, until Marie Campbell, asleep in her chair, comes to with the vision of the yellow men still upon her, and her lover on his way to announce a vacation for his honeymoon. The chase through Chinese palaces with their myriads of corridors, and the funny sailor, Higginson, always on hand to play the hero, is staged in a spirited fashion. The role of Higginson, played by Tom Wilson, is one of the choice bits which the picture boasts. Rockliffe Fellows is acceptable as the lover, and Frank Lanning is excellent as the Chinaman, Tsang Tse. Etta Lee does splendidly in the role of the Chinese maid, and, indeed, the cast is all that could be desired for this particular type of picture. James B. Leong and Toyo Fugita are exceptionally well suited to the parts they play.

STORY OF THE PLAY

Marie Campbell, too modern a maid to suit her father, falls asleep following a lecture from him in which he tells her she deserves to be sent to China on remittance, and dreams that she is indeed in the Orient and is being pursued by Manchus for possession of a tiny vase which has been given her by her maid to keep her from harm, and which is a valuable

(Continued on next page)

No Advertising Support Accepted!

symbol which had been stolen from the Manchus years before. After a series of terrific adventures she awakens to find that it is all a dream, and that her lover, George Holt, with whom she has quarreled, because he refused to marry her and take her to China under existing revolutionary conditions there, had been granted a long vacation for his honeymoon, together with a cancellation of his orders to return to China.

PROGRAM COPY—"The Remittance Woman"—Featuring Ethel Clayton

The furious adventures of a dream with which pretty Marie Campbell was visited following a quarrel with her lover and a lecture from her father, proved disconcerting to her determination to maintain her independence. You will like this tale of adventure in China, with Ethel Clayton starring.

"QUICKSANDS"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Girl Spy and American Lieutenant in Smuggling Raid on Mexican Border

VALUE

Photography—Very good—Harold Rosson and Glen McWilliams.
TYPE OF PICTURE—Spirited.
 Moral Standard—Average.

Story—Very good—Melodrama—Family.
 Stars—Very good—Helene Chadwick and Richard Dix.

Author—Very good—Howard Hawks.
 Direction—Very good—Jack Conway.
 Adaptation—Very good—Not credited.
 Technique—Very good.
 Spiritual Influence—Neutral.

Producer—Howard Hawks

CAST

The Girl.....Helene Chadwick
 The Boy.....Richard Dix
 Ferrago.....Alan Hale
 "Silent" Krupz.....Noah Beery
 Colonel Patterson.....J. Farrell McDonald
 Matt Patterson.....George Cooper
 Sergeant Johnson.....Tom Wilson
 Cupid.....Dick Sutherland
 Farrell.....Hardee Kirkland
 Bar-Fly.....Lou King

June 1 to 15, 1923.

Footage—7,000 ft.

Distributor—American Releasing Corp.

Our Opinion

MORAL O'THE PICTURE—None.

**Spirited Picture in Which American Military Tactics Figure Entertainingly—
 Good Comedy Business and Melodramatic Features**

"Quicksands" is the spirited sort of picture with an interesting and cleverly outlined story, that the majority of people enjoy. The exhibitor will find it an all around satisfactory production in which a variety of types aid largely in making the action of the story unusually life-like and entertaining. It may be further added that each of these types is portrayed with intelligence, a great deal of attention has been paid to correctness of makeup, and those who are familiar with the names of the cast will be able to imagine something of the result accomplished by Dick Sutherland as Cupid, Tom Wilson as a forceful member of a colored troop, Frank Campeau as one of a band of smugglers, Noah Beery as the silent but watchful proprietor of a Mexican cantina, or Alan Hale as his manager, a dead shot and strong with the ladies; Helene Chadwick as a girl spy trying to aid her father to unearth a liquor smuggling plot, and Richard Dix as an American lieutenant in love with the girl, and finding a haunting resemblance to her in Carmelita, the favorite of the dancehall, a role in which the girl posed to accomplish her purpose, is splendidly heroic. The picture's climax with the smugglers beating in the door of the prison where the "boy" and the "girl" are making their last stand against the bullets of the enemy, and the American troops which have at last received orders from Washington to "go ahead," plunge madly over the desert and finally arrive in time to save the day, is tensely thrilling. Book this one by all means.

STORY OF THE PLAY

The daughter of one Farrell belonging to the American secret service aids her father in trying to uncover a liquor smuggling plot at a cantina on the Mexican border, by disguising as a Mexican dancehall girl. She is loved by a young lieutenant, who sees a resemblance between her and the dancehall girl, and discovering the hiding place of her wig and other articles of disguise, he believes her to be a smuggler and promptly dismisses her from his life. Later he learns the truth, and together they fight off the enemy in the cantina, become prisoners, and are rescued by the American troops under orders from Washington. The smugglers rounded up, the lovers are free to pursue the road of romance.

PROGRAM COPY—"Quicksands"—Helene Chadwick and Richard Dix

Don't miss the thrilling and powerful melodrama "Quicksands," in which Helene Chadwick and Richard Dix are shown in a death grip with a band of smugglers. A fine cast plays the picture, including such names as Noah Beery, Tom Wilson, George Cooper, Alan Hale and J. Farrell McDonald.

No Advertising Support Accepted!

"TEMPORARY MARRIAGE"—[Class C] 50%

(Adapted from story of same name)

Story:—Murder Mystery Caused by a Wife's Indiscretion

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Fair.

Story—Average—Melodrama—Adults.
Cast—Good—All-Star.
Author—Average—Gilbert Patten.
Direction—Average—Lambert Hillyer.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Sacramento Film Corp.

CAST

Robert Belmar.....Kenneth Harlan
Hazel Manners.....Mildred Davis
Mrs. Hugh Manners.....Myrtle Stedman
Olga Kazanoff.....Maude George
Hugh Manners.....Tully Marshall
Preston Ducayne.....Stuart Holmes

June 1 to 15, 1923.

Footage—7,000 ft.

Distributor—State Rights

Our Opinion

MORAL O' THE PICTURE—The Duty of Parents to Set a Good Example for Their Children.

Crude Development Picture's Worst Fault—Excellent Cast Employed—
Unsavory Social Scenes a Detriment

If the adapter and likewise the director had used better judgment in developing the story of "Temporary Marriage," there would be less fault to be found with the production. As it stands, the opening reels, in fact, the majority of the action up to the point where the murder mystery takes the center of the stage, presents scenes of social orgies that are repellent. The subtitles are also a bit raw, and consequently do not help matters along. On the other hand, the murder mystery and the scenes of the trial are well staged, and hold the interest to a marked degree. An excellent cast plays the picture, including pretty Mildred Davis, who gives an intelligent performance; her work is delightfully convincing. Myrtle Stedman has an unsympathetic role to play, and likewise Maude George. Needless to say, these two favorably known players do well. Tully Marshall gets his inning as the lawyer for the defense. Kenneth Harlan and Stuart Holmes play the lover and the villain, respectively. This is a picture for adults only.

STORY OF THE PLAY

Mrs. Hugh Manners, wife of a prominent lawyer, and mother of pretty Hazel Manners, who is not yet out of boarding school, is obsessed with the idea of hiding her years, believes her husband to be old and poky, and falls for the flattery of an adventurer, Preston Ducayne. Hazel, returning from school, finds her mother, who is already separated from her father and about to sue for a divorce, in the midst of a wild party, which she calls a "divorcees' party." Once she recovers from the shock of the moment, Hazel decides that what is good enough for her mother is good enough for her. And so later on in the story we find her in the rooms of Ducayne, intoxicated. Her mother, who has by this time awakened to the danger of the situation, rushes to the scene and, entering, shoots at Ducayne at the same time that a cast-off sweetheart fires the shot that kills. Robert Belmar, fearing for Hazel, takes the blame of the murder, and is on trial for his life when Hugh Manners unearths the criminal, forcing her to confess. The story ends with a happy reconciliation.

PROGRAM COPY—"Temporary Marriage"—With an All-Star Cast

Mrs. Hugh Manners failed to count the cost of the example she set her daughter in the liquid parties and other indiscretions which formed the majority of her life. This story should interest mothers. The picture is played by a cast including pretty Mildred Davis, Kenneth Harlan, Myrtle Stedman, Tully Marshall, Stuart Holmes and Maude George.

"HER FATAL MILLIONS"—[Class B] 65%

(Adapted from story of same name)

Story:—Borrowed Finery to Meet Sweetheart Gets Girl Into Trouble

VALUE

Photography—Good—John Arnold, A. S. C.
TYPE OF PICTURE—Amusing.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Star—Good—Viola Dana.
Author—Good—William Dudley Pelley.
Direction—Good—William Beaudine.
Adaptation—Good—Arthur Statter.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Metro

CAST

Mary Bishop.....Viola Dana
Fred Garrison.....Huntly Gordon
Lew Carmody.....Allan Forrest
Louise Carmody.....Peggy Brown
Amos Bishop.....Edward Connelly
Mary Applewin.....Kate Price
Landlady.....Joy Winthrop

June 1 to 15, 1923.

Footage—5,700 ft.

Distributor—Metro

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Best of Viola Dana's Recent Pictures—Good Comedy in Amusing Situation

Viola Dana fans are going to be well pleased with her latest screen effort, "Her Fatal Millions," which gives her plenty of opportunity for the cute business that she knows so well how to put over. She is supported by a capable cast who have been wisely selected to portray the various types. Kate Price, for instance, who plays Amos Bishop's nineteen-year-old wife, was never funnier than in "Her Fatal Millions"; nor has Edward Connelley ever fitted an eccentric role any better than he does the character of the grouchy Amos Bishop. Huntly Gordon gives a pleasing portrayal of the story's lover, and Allan Forrest, as the married man whose extravagant wife causes him to step from the straight road and become a thief, does acceptably well with a role that does not quite suit him. The chief situation of the story is humorous as well as sensational, and causes the heroine to be taken to the home of a rich man whose wife she has pretended to be when she meets with an accident. This is a good general purpose feature.

STORY OF THE PLAY

Mary Bishop, a small-town girl, receives word that her lover, who has been absent from town for several years, is returning. Anxious to appear prosperous before Fred Garrison, who is now a rich man, Mary borrows a pearl necklace from her employer without permission, and also a set of furs from another party. Both articles require to be returned by five o'clock in order to avoid their absence from accustomed places being noticed. An accident to the automobile in which she is riding with Fred causes her to be taken to the home of Amos Bishop, a grouchy old millionaire whose wife she has pretended to be in her effort to appear indifferent to Fred. The complications that occur include the return of a long-lost wife to Amos, a theft of bonds and finally Mary's clever manipulation of affairs which gets her out of her trouble and makes her the wife of Fred.

PROGRAM COPY—"Her Fatal Millions"—Featuring Viola Dana

When Mary Bishop pretended to be the wife of a rich old man, she didn't count on accidents which sometimes cause unhappy complications. Come and see just what did happen when her automobile skidded across the path of fate. Viola Dana is the star.

"ROMANCE OF THE REPUBLIC"—[Educational] 80%

(Review of ten departments of U. S. Government in action)

Producer—Instructive Film Society of America Footage—10,000 ft. Distributor—Not given

Our Opinion

MORAL O'THE PICTURE—Know Your Country.

Interesting Compilation of Facts Regarding the Governmental Machinery of Our Country Not Generally Known

If the material contained in "Romance of the Republic" could be carefully trimmed, eliminating a number of superfluous scenes, such as the frequent injection of Mr. and Mrs. Citizen, presenting facts briefly, concisely and dramatically, a great and useful film would be the result. However, Captain Julius Frankenberg, who is associated with Harry L. Knappen in the Instructive Film Society of America, undertook an unwieldy task in the direction of a film which places before the public in concrete and understandable shape the motive power that keeps the machinery of the great American government in ceaseless and progressive motion, and is deserving of praise. The titles of the film, aglow with the patriotic spirit, are a bit too long, and many of the subjects of the film, such as the treasury department, the post office department, aerial views of the navy, bombs dropped from above exploding in the water, and reviews of infantry, and cavalry have been seen before, but the picture also contains sufficient that is new to the average spectator to hold his interest. The identification of mutilated bank bills, scenes of the Walter Reed Hospital at Washington, modernized American Indians at work in the department on Indian affairs, the hoisting and recharging of life buoys, a revelation in the death instruments of radicals, collected by the secret service, and innumerable scenes from the different departments of the government are intensely interesting. But outside of any criticism which may be offered, the fact remains that "Romance of the Republic," made with a view not only toward the enlightenment of our own people, but of the peoples of other nations on

(Continued on next page)

No Advertising Support Accepted!

some of the reasons why the United States government is the greatest, most efficient, most highly civilizing government on earth, "Romance of the Republic" is the most highly instructive, single patriotic film that has yet been made. We believe that its most effective use will be found to be in the form of a series, each one of the series covering a different department of the government. The photography is of average quality.

PROGRAM COPY—"Romance of the Republic"

If you are interested in the machinery that makes life possible for you and every other American, don't fail to see the greatest patriotic film, "Romance of the Republic," covering every department of the United States Government.

"RIP TIDE"—[Class B] 65%

(Especially prepared for screen)

Story:—Romance of Indian Prince and Princess in England

VALUE

Photography—Good—King Gray.
TYPE OF PICTURE—Unusual—
Interesting.
Moral Standard—Good.

Story—Good—Romantic Melodrama—Adults.
Cast—Good—All-Star.
Author—Good—J. Grubb Alexander.
Direction—Good—Jack Pratt.
Adaptation—Good—J. Grubb Alexander.
Technique—Good.
Spiritual Influence—Average.
Producer—A. B. Maescher

CAST

Princess Indora.....Diana Allen
Prince Tagor.....J. Frank Glendon
Countess Dagmar.....Rosemary Theby
Count Boris Voronsky.....Stuart Holmes
Philosopher.....George Rigas
Maharajah.....Russell Simpson
First Man.....Dick Sutherland

June 1 to 15, 1923.

Footage—6,270 ft.

Distributor—Arrow

Our Opinion

MORAL O'THE PICTURE—Spirit of Universal Love Eliminates Evil (not strongly emphasized)

Unusual Story Provides Good Box Office Material—Picture Played by Good Cast

"The Rip Tide" stands well as an original screen story, and if the author had not resorted to a rather sloppy way of expressing the sex element most strongly outlined in the last reels, the result would be better. However, only the better class audiences will resent this, and the majority of people will welcome "The Rip Tide" as a picture that is different. One of the outstanding figures of the picture is George Rigas, who is eminently well equipped to play the role of the philosopher. The story of the Indian Prince Tagor, who followed his ambition to carry the Christian religion to his people in India in the face of his father's disapproval, and the Indian Princess Indora, who in spite of her love for Tagor fell for the flattery of a Russian count, is interesting, wherein the princess finally realizing that she loves none but Tagor, uses wily means to prevent him from shedding the blood of the count. The scenes that have to do with the latter situation are well staged and thrilling. There are a number of pretty sets used in the picture, and altogether it will be found enjoyable if a bit too long. Diana Alden is charming as the princess, and Rosemary Theby does notably well as the Countess Dagmar. Stuart Holmes is admirable in the role of the villain, and J. Frank Glendon does well as the prince. Russell Simpson is quite well suited to the role of the maharajah.

STORY OF THE PLAY

Prince Tagor and his father's ward, Princess Indora, acknowledge their love for one another previous to the prince's departure, against his father's will, to carry the gospel to the people of India. When he returns he finds that Indora has promised to marry Count Boris Voronsky, a profligate Russian count, and is even prevailed on by Indora to marry them in secret. Later the Countess Dagmar, who has been known as the count's sister, reveals the fact that she is already the wife of Boris. Tagor, vowing vengeance, dons the attire of his people and, following to London, he fights a duel with Boris, but is prevented from shooting by the sudden appearance in the doorway of the Countess. Later Indora, clinging to Boris, prevents Tagor, who she now realizes is the only man she loves, from shedding blood. A few moments later when Boris attacks Indora in a rage, his own gun discharges by accident, killing him. The close of the story shows the lovers happy at last.

PROGRAM COPY—"The Rip Tide"—With an All-Star Cast

You will like this romance of an Indian prince, and princess in England. Something different and fascinating. Don't miss "The Rip Tide," which is a mingling of romance and melodrama. Pauline Garon, Rosemary Theby, Stuart Holmes and J. Frank Glendon are in the cast.

No Advertising Support Accepted!

"STEPPING FAST"—[Class B] 65%

(Especially prepared for screen)

Story:—Adventures of Rancher Rescuing Girl and Treasure

VALUE

Photography—Good—Dan Clark.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Tom Mix.
Author—Good—Bernard McConville.
Direction—Good—Joseph Franz.
Adaptation—Good—Bernard McConville.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Grant Malvern.....Tom Mix
Helen Durant.....Claire Adams
Fabian.....Donald McDonald
Martinez.....Hector Sarno
Sun Yat.....Edward Peil
"Red" Pollock.....George Seigmann
Quentin Durant.....Tom S. Guise
Commodore Simpson.....Edward Jobson
Mrs. Malvern.....Minna Ferry Redman

June 1 to 15, 1923.

Footage—4,608 ft.

Distributor—Fox

Our Opinion

MORAL O' THE PICTURE—None.

Usual Tom Mix Type With Melodramatic Plot

"Stepping Fast" is not a picture that stands out beyond the general run of Tom Mix productions in matter of merit. It has Tom, and Tony, and the dog, Dan, as fascinating compliments, and the usual well-balanced cast of western types, as well as a good sprinkling of oriental and desert atmosphere. The struggle at the Green Lantern, a Chinese resort in Hongkong, where the hero rescues the girl from the clutches of those who plotted to gain possession of a ring she wore and the key to certain treasure left her by her father, is quite thrilling. The plot of the story is a cut-and-dried proposition, with things happening on schedule. The average Tom Mix fan will be well enough pleased with "Stepping Fast" and should be especially thrilled with the auto race across the desert.

STORY OF THE PLAY

Grant Malvern, ranchman, on a visit to his invalid mother, is forced into a series of adventures that takes him to Hongkong, China, when his fortune crossed that of one Durant, a man with a coveted knowledge of the whereabouts of certain rich treasure, hidden away in the desert. The murder of Durant and the death of his mother at the hands of the same agents, made Grant the bearer of a message to Durant's daughter in China. A yellow man and others who mean to gain the key to the treasure, also sail for China, and with a letter stolen from Grant one of the group presents himself to Helen Durant as Grant Malvern. The events that follow end in the outdoing of the enemy after an automobile chase across the desert. The betrothal of Grant and Helen closes the story.

PROGRAM COPY—"Stepping Fast"—Featuring Tom Mix

You will be thrilled with Grant Malvern's adventures in avenging his dead mother and rescuing a pretty girl from the curse of the yellow man and the greed of a band of crooks. Tom Mix, his horse, Tony, and his dog, Dan, are the featured members of the cast.

"LUCK"—[Class C] 50%

(Adapted from story of same name)

Story:—Experience of Young Man Who Wins Bet to Earn Ten Thousand Dollars in Year

VALUE

Photography—Average—Charles Gilson.
TYPE OF PICTURE—Unrefined.
Moral Standard—Average.

Story—Average—Farce-comedy—Adults.
Star—Good—Johnny Hines.
Author—Average—Jackson Gregory.
Direction—Fair—Not credited.
Adaptation—Fair—Doty Hobart.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Mastodon

CAST

Robert Carter.....Johnny Hines
Judge Templeton.....Robert Edeson
Alan Crosby.....Edmund Breese
Sylvia Templeton.....Violet Mersereau
The Plumber.....Charlie Murray
His Wife.....Flora Finch
Pollard.....Warner Richmond
Fight Enthusiast.....Polly Moran
A Lawyer.....Harry Fraser

June 1 to 15, 1923.

Footage—6,442 ft.

Distributor—C. C. Burr

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Vulgar Developments Spoil Otherwise Good Farce Comedy

We understand that objectionable scenes, which, by-the-way, are vulgar but not immoral, will be cut before the picture reaches the theatres, and, taking the distributor's word for this, we will say that the production "Luck," starring Johnny Hines, is an average farce comedy, which will delight many audiences. Some amusing scenes occur in which the hero, attired in running garb, meets all sorts of adventure in his attempt to earn ten thousand dollars inside of a year, and also those in which he is forced to run the gauntlet when he is mistaken in a small town for for a champion prize fighter. The subtitles are a bit raw in places. The cast is composed of tried players, as will be seen at a glance. If the picture is sterilized before it reaches your theatre, you will, no doubt, find that it will give satisfaction.

STORY OF THE PLAY

Bob Carter, accused of being yellow just as the cross country running race is about to begin, bets that he can enter and win. He afterward bets that he can start out in his running attire and earn ten thousand dollars inside of a year. His adventures are many, and mistaken for a prizefighter, mixed up in a graft story, and in love with a pretty girl, he finally winds up with the ten thousand and the girl he loves in the bargain, after rescuing her from a mine cavein and helping his prospective father-in-law in a town-building scheme.

PROGRAM COPY—"Luck"—Featuring Johnny Hines

Bob Carter didn't count on quite as many and as thrilling adventures as came his way when he started out to earn ten thousand dollars. See Johnny Hines in his latest and funniest comedy, supported by an A-1 cast.

"EAGLE'S TALONS"—[Serial] 65%

(Especially prepared for screen)

VALUE

Photography—Good—William Nobles.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Cast—Good—Featuring Ann Little.
Author—Good—Theodore Wharton.
Direction—Good—Duke Worne.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Enid Markham.....Ann Little
Jack Alden.....Fred Thompson
Dean.....Al Wilson
Iudson Steele.....Edward Cecil
John Markham.....Herbert Fortier
Dolores Thorne.....Edith Stayart
Burton Thorne.....Joseph Girard
"Cinders" Roy.....Roy Tompkins

June 1 to 15, 1923.

Length—Fifteen two-reel episodes

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Melodrama in Which Aerial Stunts Are Featured

The fact that Fred Thompson, champion athlete, and Al Wilson, a champion stunt flyer, are in the cast of "The Eagle's Talons," is sufficient guarantee that this serial will provide excitement and suspense in plenty. The first couple of episodes give good promise, and with a mystery house with all sorts of secret panels and secret passages, eyes peering from holes in the wall, hands protruding from behind shelves and pictures, and people disappearing from sight in the twinkling of an eye, together with explosions, demolishments, thrills amid air, the average fan will find good entertainment of the sensational sort in "The Eagle's Talons." It is played by an interesting cast including Ann Little, who, in the episodes mentioned, has not the usual opportunities required for a display of talent. Fred Thompson does well, and of course his work is confined for the greater part to athletic stunts. We wonder if he is another Richard Talmadge. "The Eagle's Talons" is not as strong as some previous Universal serials, but still it is a good bet, and is apt to improve with age.

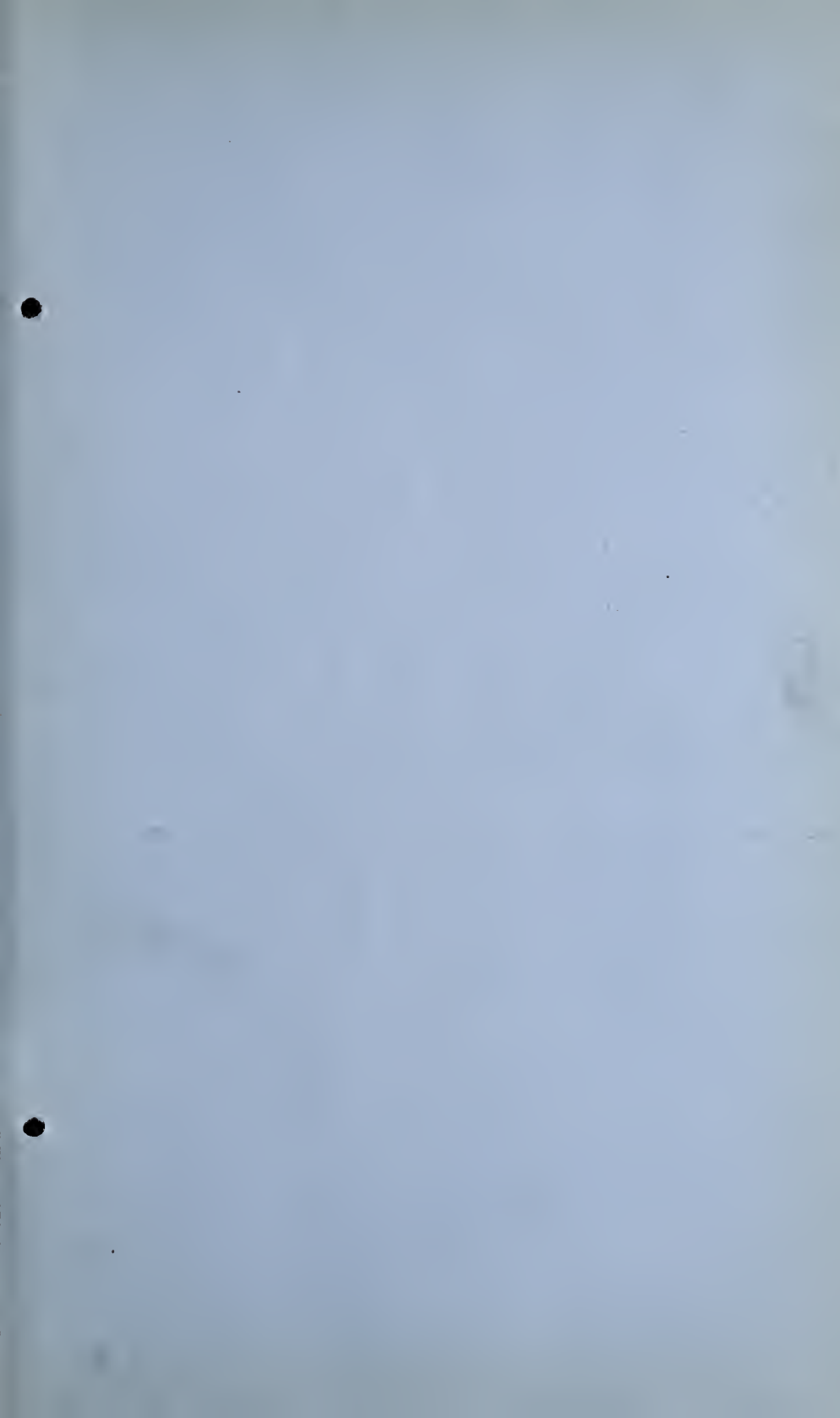
STORY OF THE PLAY

Burton Thorne, a power in the wheat market, controls a group of men who are trying to corner the world's supply of wheat. Gregory Markham, opposed to the scheme, becomes a victim of the persecution of the group, and is forced to fight an attempt to ruin him in the wheat pit. Jack Alden and Charles Dean come to Markham's aid and save the latter through the importation of wheat from South America. The story is also interwoven with a romance between Alden and Enid Markham.

PROGRAM COPY—"The Eagle's Talons"—Featuring Ann Little

No stunt amid air is too difficult for the hero of "The Eagle's Talons," and you are going to get the thrill of your life every time you see an episode of this smashing serial. Don't miss it.

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Issued Twice a Month — 1st and 15th

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

JULY 15 to 31, 1923

No. 7

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 90%—"ALICE ADAMS"
Associated Exhibitors—(Page 109)
- 80%—"DAUGHTERS OF THE RICH"
Al Lichtman Corp.—(Page 111)
- 80%—"IN THE DAYS OF DANIEL BOONE"
Universal—(Page 105)
- 80%—"LAW OF THE LAWLESS"
Famous Players—(Page 110)
- 80%—"MAIN STREET"
Warner Bros.—(Page 116)
- 90%—"ONLY 38"
Vitagraph—(Page 106)
- 65%—"RAPIDS"
W. W. Hodkinson—(Page 108)
- 80%—"SHADOWS OF THE SOUTH SEAS"
World Tours, Inc.—(Page 119)
- 80%—"SHRIEK OF ARABY"
Allied Producers—(Page 113)
- 80%—"WOMAN WITH FOUR FACES"
Famous Players—(Page 117)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 12

JULY 15 to 31, 1923

No. 7

INDEX

Play	Per Cent	Distributor	Page
90%—"Alice Adams"		Associated Exhibitors	109
80%—"Daughters of the Rich".....		Al. Lichtman Corp.....	111
65%—"Desert Driven"		F. B. O.	115
65%—"Garrison's Finish"		State Rights	118
80%—"In the Days of Daniel Boone"...		Universal	105
80%—"Law of the Lawless".....		Famous Players	110
80%—"Main Street"		Warner Bros.	116
50%—"Mysterious Witness"		F. B. O.	113
90%—"Only 38"		Vitagraph	106
65%—"Rapids"		W. W. Hodkinson.....	108
50%—"Salty Saunders"		State Rights	109
65%—"Sawdust"		Universal	112
80%—"Shadows of the South Seas"....		World Tours, Inc.	119
50%—"Shootin' for Love".....		Universal	119
80%—"Shriek of Araby".....		Allied Producers	113
65%—"Slippy McGee"		First National	114
65%—"Smashing Barriers"		Vitagraph	107
65%—"Snow Bride"		Famous Players	116
50%—"Wolf Tracks"		State Rights	120
80%—"Woman With Four Faces".....		Famous Players	117

No Advertising Support Accepted!

Screen Opinions on Schedule Again!

With our new equipment in full swing, we are in position to serve you sincerely and promptly.

A word to your friends about the merits of SCREEN OPINIONS will be greatly appreciated.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"IN THE DAYS OF DANIEL BOONE"—[Serial] 80%

(Adapted from historical facts)

Story:—Adventures of Daniel Boone and Foster Son Overcoming Enemies of American Patriotism

VALUE		CAST	
Photography—Good—Howard Oswald.		Jack Gordon	Jack Mower
TYPE OF PICTURE—Historical,Sensational.		Susan Boone	Eileen Sedgwick
Moral Standard—Good.		Daniel Boone	Charles Brinley
		Capt. Charles Redmond	Albert J. Smith
Story—Very Good—Melodrama—Family.		Claire De Voe	Ruth Royce
Stars—Very good—Jack Mower and Eileen Sedgwick.		Simon Girty	Duke R. Lee
Author—Very good—Jefferson Moffit.		General Braddock	Hershall Mayall
Direction—Very good—William Craft.		Colonel George Washington	Duke R. Lee
Adaptation—Very Good—Jefferson Moffit.		Judge Henderson	Frank Farrington
Technique—Very good.		James Monroe	Jack Lewis
Spiritual Influence—Good.			
Producer—Universal		July 15 to 31, 1923.	
Length—Fifteen Episodes		Distributor—Universal	

Our Opinion

MORAL O'THE PICTURE—Debt We Owe to the Pioneer Patriot.

Inspiring Presentation of Historical Facts—Thrilling Action in First Four Episodes

"In the Days of Daniel Boone" is even more inspiring than that other excellent serial made by Universal, "In the Days of Buffalo Bill." The first four episodes give fine promise and it is expected that the remaining twelve will live up to what the director has led us to anticipate. The action is sufficiently rapid to hold the attention every inch of the way, and the detail appears to be authentic. A great many Indians are employed in the picture, and the language of the red man is used in some of the scenes. Duke R. Lee lacks nothing in dignity for the correct portrayal of George Washington, but he is not the type to make the character convincing—no amount of makeup could make him look like "the father of our country." Jack Mower plays the role of Jack Gordon convincingly. This character may not be authentic, but it fits the story, which must have a lover. Eileen Sedgwick is dainty and altogether satisfactory as Susan Boone, and to return to Duke R. Lee, this excellent actor

(Continued on next page)

No Advertising Support Accepted!

makes his hit in this picture in the role of the despicable Simon Girty, a plotter against American patriotism. The scenes in the burning barn, where Susan Boone is trapped, and also the defeat of General Braddock's troops by the Indians of the Six Nations, will be found to the taste of those who like sensationalism. The adventures of Jack Gordon in making delivery of the Declaration of Independence from George Washington to Thomas Jefferson is the crowning sensation of episodes three and four. This serial warrants boosting, and don't forget to let the school children know about it.

STORY OF THE PLAY

Actuated by the highest motives of patriotism, Daniel Boone, pioneer founder of the state of Kentucky, sets out, prior to the Revolution of 1776, to found a colony on the Indian frontier. His foster son, Jack Gordon, whom Boone had rescued from the Indians when a boy, accompanies him and repeatedly risks his life in aiding Boone in the cause of freedom. Overcoming the intrigue of unscrupulous plotters against the welfare of the new nation, these sturdy patriots help lay the foundation of what our country is today.

PROGRAM COPY—"In the Days of Daniel Boone"—Featuring Jack Mower and Eileen Sedgwick

Here is a serial you will want your children to see. Tell them about the patriot, Daniel Boone, and then bring them to see every single, thrilling episode of "In the Days of Daniel Boone." Jack Mower, Eileen Sedgwick and a fine supporting cast play the picture.

"ONLY 38"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Widow's Struggle for Right to Be Romantic Against Dissension of Children

VALUE

Photography—Excellent—L. Guy Wilky.
TYPE OF PICTURE—Unusual—Fascinating.
Moral Standard—Good.

Story—Excellent—Drama—Family.
Cast—Excellent—Featuring May McAvoy,
Lois Wilson, Elliott Dexter and George Fawcett.

Author—Excellent—A. E. Thomas (play)—
W. Prichard Eaton (story).

Director—Excellent—William DeMille.
Adaptation—Excellent—Clara Beranger.

Technique—Excellent.
Spiritual Influence—Good.

Producer—Paramount

CAST

Lucy Stanley	May McAvoy
Mrs. Stanley	Lois Wilson
Prof. Charles Giddings	Elliott Dexter
Hiram Sanborn	George Fawcett
Bob Stanley	Robert Agnew
Mrs. Newcomb	Jane Keckley
Mrs. Peters	Lillian Leighton
Sydney Johnson	Taylor Graves
Mary Hedley	Ann Cornwall

July 15 to 31, 1923.

Footage—6,178 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—There Is No Age Limit to Romance.

William DeMille Screen Interpretation of Stage Play Delightfully Human

"Only 38" is a typical William DeMille production, human in every detail, and enjoyable from first to last. To be sure the author has provided a fetching situation and characters that are interesting and who are made to respond to the psychological requirements of the play. Proving that romance has no age limit is one of the important tasks of the story, which also describes the effect of custom and example on youth. The interesting part of the latter phase of the story is that, contrary to the usual angle of the case, the young people of "Only 38" are so imbued with the idea that the gloomy views of their ministerial father represents the only correct basis of life, that at father's death mother's life is made further unbearable by the dissenting attitude of her children toward her attempt to inject sunshine into the home. And when mother actually goes to a dance with a college professor the limit of endurance on their part is reached. Lois Wilson gives an intelligent portrayal of Mrs. Stanley, and May McAvoy is especially convincing as Lucy Stanley, the daughter, who is finally made to realize her selfishness toward her mother. Robert Agnew gets a number of laughs as Bob Stanley, exhibiting boyish annoyance at the various changes in mother and home. Dexter Elliott as Professor Charles Giddings, the first to bring romance into the drab life of the Widow Stanley, is all that the part requires, and Taylor Graves as Lucy's

(Continued on next page)

No Advertising Support Accepted!

college lover does an exceptionally fine piece of work in the portrayal of this unobtrusive role. George Fawcett, although one of the featured players, appears only in a few scenes. Needless to say, the character of Hiram Sanborn, father of Widow Stanley, who makes it possible for the younger Stanleys to get a college education, as portrayed by Mr. Fawcett, is not easily forgotten. "Only 38" is an especially fine production for high-class audiences, and will be best appreciated in the high-priced houses.

STORY OF THE PLAY

When Mrs. Stanley is left a penniless widow by her ministerial husband who has filled her life with gloom in various ways, her father, Hiram Sanborn, makes it possible for her children, Lucy and Bob, to get a college education. Mrs. Stanley, determined to erase the gloom from her home, starts out by resurrecting treasures of art which she has had to keep hidden away during her husband's lifetime, and by covering the horse-hair furniture with pretty cretonne, all of which is a shock to Lucy and Bob, who have imbibed the prudish views of their father. A change comes into Mrs. Stanley's life through Professor Charles Giddings, who recognizes behind the old-fashioned dress and timid ways of the widow, beauty, a charm unnoticed by others. The result is that after the Professor has convinced Lucy that she and her brother are very selfish, Mrs. Stanley enters at last the springtime of life with the road of romance open before her.

PROGRAM COPY—"Only 38"—Featuring May McAvoy, Lois Wilson, Elliott Dexter and George Fawcett

All you want to know about the age limit of romance you will learn in the latest William DeMille production, "Only 38," which is one of the most entertaining and most human productions of recent date. May McAvoy, Lois Wilson, Elliott Dexter and George Fawcett are the featured members of the cast.

"SMASHING BARRIERS"—[Class B] 65%

(Especially prepared for screen)

Story:—Adventures of Young Man Who Left Home Penniless to Become Millionaire

VALUE
Photography—Good—Not credited.
TYPE OF PICTURE—Thrilling.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—William Duncan.
Author—Good—Not credited.
Direction—Good—William Duncan.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Albert E. Smith

CAST
Dan Stevens William Duncan
Helen Cole Edith Johnson
"Wirenial" Hedges Joe Ryan
"Slicker" Williams Walter Rodgers
John Stevens George Stanley
Benjamin Cole Frederick Darnton
"Long Tom" Brown Slim Cole
Henry Marlin William McCall

July 15 to 31, 1923.

Footage—5,600 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—No Obstacle Is Too Great for Courage to Overcome.

Condensed Version of Successful Serial Makes Peppy Feature—Thrills a-Plenty Crowded Into Six Reels

You can make no mistake in booking "Smashing Barriers," which proves to be one of the fastest melodramas that we have seen in some time. This is not surprising, inasmuch as it was made from choice bits of a thirty-reel serial of the same name, released some time ago. The continuity is good, with the exception that once in awhile things happen without explanatory detail leading up to them. However, this seems to be a license borrowed from the serial form; or perhaps in condensing the action it was found necessary to eliminate those very things that the critical eye may miss. However, "Smashing Barriers" is peppy enough to smash box office records, if the exhibitor advertises spectacularly enough beforehand. We can imagine that in the average neighborhood sections, and also in the cheaper locations, it will be a riot. At the same time it may not please in high-class neighborhoods, because it is essentially cheap stuff—the sort loved by the masses. William Duncan is splendid in the role of Ban Stevens, and Edith Johnson does well as Helen Cole. Thrills that occur are such as falling from a cliff into the water, hair-breadth escapes from a gang bent on gaining possession of a deed to a lumberman's property, a rescue of the heroine from a burning building, or sliding out over the river on a supply line. The feature is full of thrilling situations, and

(Continued on next page)

No Advertising Support Accepted!

the spectator feels more pleased because he is getting the substance of a snappy serial at one sitting. The cast is quite equal to the occasion. One of the picture's attractions is the peppy fighting of William Duncan.

STORY OF THE PLAY

Dan Stevens is disowned by his father, and after emptying out his pockets and starting out into the world with nothing but a suit of clothes to his name, he finds work at a lumber camp in the west. He then figures in a series of adventures which have for an objective protecting the daughter of the owner of the lumber camp, Benjamin Cole. He finally succeeds in bringing the gang, who are trying to get the deed of the property, to justice, and ends up by using Mr. Cole as an agent to sell a rich oil claim to his father for three million dollars.

PROGRAM COPY—"Smashing Barriers"—Featuring William Duncan

Dan Stevens spurned an angry father's offer of a thousand dollars and a kick into the street, and rode to success on his own. Don't miss this condensed version of the most thrilling serial ever made. William Duncan is the star.

"RAPIDS"—[Class B] 65%

(Adapted from story of same name)

Story:—Quarreling Financiers Hamper Engineer's Work of Harnessing Rapids

VALUE

Photography—Good—Walter L. Griffin and Oliver Sigurdson.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Good—Drama—Family.

Cast—Good—Featuring Henry Morey and Mary Astor.

Author—Good—Allan Sullivan.

Direction—Average—David M. Hartford.

Adaptation—Average—Faith Green.

Technique—Average.

Spiritual Influence—Average.

Producer—Ernest Shipman

CAST

Robert Fisher Clarke	Harry T. Morey
Elsie Worden	Mary Astor
Jim Belding	Walter Miller
John Minton	Harlan Knight
Henry Marsham	Charles Slattery
Horace Wimperley	Edwin Forsberg
Herbert Stoughton	Jack Newton
Bishop Sullivan	Charles Wellesley
Louis Beaudette	John W. Dillon
Sue	Peggy Rice
Mayor Filmer	Frank Andrews

July 15 to 31, 1923.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—Greed and Financial Conflicts Are Disastrous to Man's Best Hopes.

Fascinating River Views and Story's Interesting Objective Save Production From Results of Incapable Direction

"The Rapids" is not a particularly well-made production, but in spite of this fact the picture will interest the majority of audiences in the neighborhood house and in some transient theatres. Harry Morey is the type to play convincingly the role of Robert Fisher Clarke, engineering genius, desirous of harnessing the Sault Ste. Marie rapids and of building a model industrial town on the banks of the river, although at times he overacts the part. The scenes on the river, with closeups of the rapids, are inspiring, and it is a pity that the author's big idea has not been handled in a more masterful way. The conflict between the three financiers, which works havoc on Clarke's project and destroys his faith in his associates, includes some well-staged mob scenes, and altogether there is much to be enjoyed in the picture. A crudeness in direction is the main fault to be found with this feature, in which capable players are employed.

STORY OF THE PLAY

Robert Fisher Clark, a dreamer and engineering genius, on his way to Chicago, astonishes the pullman porter by leaving the train at a small way station on the Sault Ste. Marie rapids. Clarke has seen a wonderful vision of a model industrial town situated on the banks of the river, utilizing the harnessed power of the great rapids. After he has succeeded in gaining backing for his project a conflict between certain financiers so hampers the completion of his plans that he decides to bid farewell to the Rapids. Before going he proposes marriage to Elsie Worden, but when Jim Belding, a young engineer in his employ, meets with an accident in the river, Elsie suddenly awakens to the fact that it is Jim she loves and not Clarke. Clarke accepts his fate and takes with him little Sue, a child he has rescued from the rapids.

PROGRAM COPY—"The Rapids"—Featuring Harry Morey and Mary Astor

You cannot resist the spell of the Sault Ste. Marie as presented in the thrilling feature, "The Rapids," with Harry Morey and pretty Mary Astor. An inspiring story of an engineering vision.

No Advertising Support Accepted!

'SALTY SAUNDERS"—[Class C] 50%

(Especially prepared for screen)

Story:—Romance and Adventures of a Texas Ranger

VALUE

Photography—Fair—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

CAST

Salty Saunders Neal Hart
(Other characters not credited.)

July 15 to 31, 1923.

Story—Average—Melodrama—Family.

Star—Average—Neal Hart.

Author—Average—Not credited.

Direction—Average—Not credited.

Adaptation—Average—Not credited.

Technique—Average.

Spiritual Influence—Neutral.

Producer—William Steiner Productions

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Western Picture—Good Riding, Broncho Busting and Bulldogging Scenes

There is little to be said for or against "Salty Saunders," which will prove a fair attraction for the cheaper theatres. The story is just the ordinary one of romance and adventure in the cattle country, but is less interesting than the majority of the same class. Where Neal Hart is a favorite, "Salty Saunders" will go well. Some good riding and familiar scenes about the ranch will attract the small boy.

STORY OF THE PLAY

Salty Saunders, a Texas Ranger, starts an investigation of cattle rustling by disguising himself as an employee of the Flying X ranch, and while there wins the love of Betty Hampton. Later he succeeds in showing up the gang, and in trailing the man who killed his father.

"ALICE ADAMS"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Socially Ambitious Poor Girl's Struggle to Be Somebody

VALUE

Photography—Excellent—George S. Barnes.
TYPE OF PICTURE—Fascinating—Unusual.
Moral Standard—Good.

CAST

Alice Adams Florence Vidor
Virgil Adams Claude Gillingwater
Mrs. Adams Margaret McWade
Walter Adams Harold Goodwin
Arthur Russell Vernon Steele
J. A. Lamb Thomas Ricketts
Mildred Palmer Gertrude Astor
Henrietta Lamb Margaret Landis

July 15 to 31, 1923.

Story—Excellent—Drama—Family.

Star—Excellent—Florence Vidor.

Author—Excellent—Booth Tarkington.

Direction—Excellent—Rowland V. Lee.

Adaptation—Excellent—Rowland V. Lee.

Technique—Excellent.

Spiritual Influence—Good.

Producer—King Vidor

Footage—6,361 ft.

Distributor—Associated Exhibitors, Inc.

Our Opinion

MORAL O'THE PICTURE—Sham Methods Always Lead to Embarrassment.

Booth Tarkington's Remarkable Girl Study Gets Human Development in Vidor Film—Star Inimitable in Title Role

The screen adaptation of "Alice Adams," Booth Tarkington's prize novel, has one fault—it is a bit too long. But in spite of the fact that there are too many altogether charming closeups of the star, Florence Vidor, and too much footage given to some otherwise interesting scenes, the picture is unusually attractive. Florence Vidor's portrayal of the title role is masterly, and the spectator will find himself suffering along with the girl as she strains every nerve to win the race for social recognition. No one could be better equipped to play the part than Miss Vidor. Her sensitive type of beauty is exactly fitted to the requirements of a lifelike presentation of Alice Adams, a girl so filled with the mortification of always being left out of the social circle because

(Continued on next page)

No Advertising Support Accepted!

her father is only a clerk, so solicitous of her parent's feelings that she will actually tell falsehoods to prevent his knowing of her unhappiness, and yet so bent on finally winning social recognition that it has become an obsession with her. The pathos of the girl's position when she persistently resorts to sham methods of winning her point, and is discovered in her deceit by the man she hopes to marry, and to whom she has unconsciously described not her own home, but the home she hopes to have, is excellently brought out by the director and Miss Vidor's fine acting. Claude Gillingwater gives a splendid performance as Virgil Adams, the father, who is finally forced into setting up a glue factory on the strength of a formula belonging to his employer, and Margaret McWade gives a convincing portrayal of the nervous, eccentric mother bound up in the happiness of her children and ashamed of what seems to her to be her husband's lack of capacity to conduct a paying business. Thomas Ricketts makes an excellent J. A. Lamb, Virgil's kindly employer, and Harold Goodwin is successful in winning the spectator's contempt for Alice's irresponsible brother Walter. The lover role is played fascinatingly by Vernon Steels, and Gertrude Astor does well as Mildred Palmer, the snobbish acquaintance of Alice. This is an excellent feature for the neighborhood house. It wins by the very human presentation of the story.

STORY OF THE PLAY

Alice Adams, daughter of Virgil Adams, a clerk in a glue factory, is unable to win a place in the social set of the town because of her father's position and owing to the fact that they live in a small, poorly furnished house. Her people are plain people, and her brother has taken to bad habits, and bad company; and on an occasion when he has consented to take her to a party, he is found in the check room throwing dice with colored men. Arthur Russell, a young man of good family and wealthy, is attracted by Alice's beauty, and after sitting on the porch with her several evenings, he is invited to dinner by Alice's mother, much to her consternation. The days previous to the dinner are spent by her in trying to make her home look as much as possible like what she has described to Russell. The result of what happens at the dinner reveals to him that Alice has been playing shoddy methods. Also while they are at dinner Walter comes home in trouble, followed by a stranger to tell about his disgrace in having confiscated funds from his employer. In the end Alice learns her lesson and realizes that no good can come of misrepresentation, Russell forgives her and asks her to be his wife, and Virgil Adams gives up a glue factory for which he has mortgaged everything he has, to please his wife, and goes back to his old position which his employer has kept for him.

PROGRAM COPY—"Alice Adams"—Featuring Florence Vidor

If you want to read the soul of the average American girl, come and see Florence Vidor in "Alice Adams." Booth Tarkington's prize story—a study in girl life that you will never forget. Claude Gillingwater, Vernon Steele, Harold Goodwin, Thomas Ricketts and other well-known players support the star.

"LAW OF THE LAWLESS"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Tartar Maid and Gypsy Chief Who Bought Her

VALUE

Photography—Very good—George R. Meyer.
TYPE OF PICTURE—Unusual—Interesting.
Moral Standard—Average.

Story—Very good—Drama—Family.
Star—Very good—Dorothy Dalton.
Author—Very good—Konrad Bercovici.
Direction—Very good—Victor Fleming.
Adaptation—Very good—E. Lloyd Sheldon
and Edfrid Bingham.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Sahande Dorothy Dalton
Sender Theodore Kosloff
Costa Charles de Roche
Ali Mehmet Tully Marshall
Osman Fred Huntley
Fanutza Margaret Loomis

July 15 to 31, 1923.

Footage—6,387 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None.

Romantic Gypsy Atmosphere and Effective Staging Characterize Production

We are not sure that "The Law of the Lawless" is going to prove a universal success, but we do believe that the better-class audiences will appreciate its artistic values, and also the change of scene and of the type of story that is continually fed to the public by way of the screen. To be sure, "The Law of the Lawless" is a love story; it has a sex appeal; it has the money

(Continued on next page)

No Advertising Support Accepted!

lender making a play for the beautiful daughter of his victim in payment of a loan, but the characters are original types, and the development of the central situation is out of the usual. The bargaining for the girl, who puts herself up at auction to save her father the disgrace of losing his turban and his caste to the man who pays his debt, is more than ordinarily interesting. This is partly due to the deliberate way in which the director has handled the action, and in a measure to skillful editing. The outcome of the plot is cleverly concealed, creating considerable suspense as to whether the gypsy's bride will eventually fall in love with him, or whether her former lover will keep his promise and fight for her. The scenes at the gypsy camp are unusually well staged, and good effects are gained when galloping horses momentarily obliterate the merrymaking of the dancing group in the background. Charles de Roche gives a satisfying portrayal of the gypsy chief, and Dorothy Dalton works hard and accomplishes much in the strenuous requirements of the role of Sahanda, a highly strung Tartar maid. Theodore Kosloff does well as Sender the faithless lover, and Tully Marshall's portrayal of Ali Mechmet is especially fine. The cast is good throughout, and there is little if any fault to be found with this interesting and spirited production.

STORY OF THE PLAY

Sahande, a Tartar maid, offers herself in marriage to the man who will save her father from disgrace by paying his debt to Ali Mechmet, a money lender who hopes to claim Sahande in payment of same. A gypsy chief named Costa outbids all others and buys Sahande for several thousand gold pieces, and happy in the promise of her lover, Sender, to come for her and bring her back, she rides out into the desert with Costa. Sender fails to keep his promise to come and fight Costa for her, but sends a messenger instead of asking her to meet him and flee with him. This she resents, and when Sender, in place of coming out in an open fight with Costa, raids the gypsy camp, she suddenly discovers that she loves her husband.

PROGRAM COPY—"The Law of the Lawless"—Featuring Dorothy Dalton with Theodore Kosloff, Charles de Roche and Tully Marshall

Sahande, a Tartar maid, believed in forceful methods of dealing with people she didn't like. Come and see Dorothy Dalton impersonate the scolding, impetuous, affectionate Sahande. If you like stories that are different you will like this one.

"DAUGHTERS OF THE RICH"—[Class A] 80%

(Adapted from novel of same name)

Story:—Tangled Love Affairs of Three Women and Two Men

VALUE

Photography—Very good—Karl Struss.
TYPE OF PICTURE—Unusual—Fascinating.
Moral Standard—Fair.

Story—Very good—Drama—Adults.
Cast—Very good—All Star, with Miriam Cooper, Gaston Glass, Ruth Clifford, Ethel Shannon and Stuart Holmes.

Author—Very good—Edgar Saltus.
Direction—Very good—Gasnier.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Neutral.

Producer—B. P. Schulberg

CAST

Maud Barhyte Miriam Cooper
Gerard Welden Gaston Glass
Mlle. Giselle Ethel Shannon
Sally Malakoff Ruth Clifford
Count Malakoff Stuart Holmes
Barhyte Josef Swickard
Mrs. Kandy Truly Shattuck

July 15 to 31, 1923.

Footage—6,073 ft.

Distributor—Al Lichtman Corporation

Our Opinion

MORAL OF THE PICTURE—None Outstanding.

Elaborate Presentation of Interesting Story Suitable for High-Class Audiences
—Strong Human Angle Adopted by Director

The human quality of "Daughters of the Rich," together with the elaborate method of production and the infinite care which has been taken in the arrangement of the trifling details that are so necessary in making the action colorful and convincing, brings the picture into the class which appeals especially to the high-class audience. The production appears to have had a good deal of money spent on it, many of the settings are elaborate, costumes are becoming and beautiful; glimpses of Paris gaiety, including the luxurious apartment of Mlle. Giselle, who incidentally is equipped to answer her telephone while she sits in her bath. Director Gasnier seems to have put forth every effort to make a lifelike visualization of the story, and one of the picture's

(Continued on next page)

No Advertising Support Accepted!

strong points is the centralization of the main threads of the plot. One of the best portrayals of the picture is that of Count Makakoff by Stuart Holmes. This is an eccentric character which Mr. Holmes plays from a decided comedy angle, and is likely to get a laugh every time he appears on the scene—foppish and scheming and bedecked with an eyeglass. Ethel Shannon is excellent as Mlle. Giselle, a woman living on the bounty of the count. Miriam Cooper is charming as Maud Barhyte, whose romance is cut into by a jealous rival, and Ruth Clifford is splendid as Sally, forced to marry a title, yet loving her friend's sweetheart. Gaston Glass acceptably plays the part of Gerard Welden, the man in the case. The cast, photography and illumination and careful editing contribute largely to the production's good quality.

STORY OF THE PLAY

Maud Barhyte and her father are accompanied to Paris by her fiance, Gerard Welden, where Maud and Gerard are invited to a week end party at the home of Sally Makaloff, the wife of the insincere count. There also is invited the Count's mistress, Mlle. Giselle, who Sally, with jealous intent, places in the rooms supposed to be occupied by Maud. That night Gerard sees through the window the count embracing a woman, and believing him to be in the room of his sweetheart, Maud, renounces her then and there. Maud, unacquainted with what has happened, leaves for Picardy the following morning before seeing Gerard and leaves a note asking him to follow. The misunderstood silence is not broken until after the death of Sally, who, after separating from the count has married Gerard. Sally commits suicide by shooting herself on discovering that Gerard has found intercepted letters from Maud, and her own confession which she had not the courage to let him read. The close of the story shows Maud and Gerard happy once more.

PROGRAM COPY—"Daughters of the Rich"—Featuring Miriam Cooper, Gaston Glass, Ruth Clifford, Ethel Shannon and Stuart Holmes

Here is a story of tragedy and romance, of Paris gaiety, and disappointed love, so elaborately produced that it will hold you spell-bound. This drama of human hopes and fears features Miriam Cooper, Gaston Glass, Ruth Clifford, Ethel Shannon and Stuart Holmes.

"SAWDUST"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance of a Circus Girl Who Poses as Long-Lost Daughter of Rural Pair

VALUE
Photography—Good—Allen Davey.
TYPE OF PICTURE—Humorous—Romantic.
Moral Standard—Average.

Story—Good—Comedy-Drama—Family.
Star—Good—Gladys Walton.
Author—Good—Courtney Riley Cooper.
Direction—Good—Jack Conway.
Adaptation—Good—Harvey Gates.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

CAST
Nita Moore Gladys Walton
Phillip Lessoway Niles Welch
Mrs. Nancy Wentworth Edith Yorke
Ethelbert Wentworth Herbert Standing
Runner Bayne Mathew Betz
"Pop" Gifford Frank Brownlee
"Speck" Dawson William Robert Daly
Tressie Mattie Peters
Mike Himself

July 15 to 31, 1923.

Footage—4,940 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Circus Backgrounds in Gladys Walton's Latest

Those who like Gladys Walton's cute stage tricks will be pleased with her work in "Sawdust," in which, together with a funny and well-trained dog, she holds the attention of the spectator and causes him to marvel at little Miss Walton's skill at a certain style of acrobatics, including somersaulting. And we are willing to wager no one doubled for her. The situation in which the girl of the circus finds herself when, in her longing for a real home with trees and flowers, she allows herself to be lured into posing as the long-lost daughter of a rich old couple, is interesting although not entirely new. Niles Welch is the lover, and is one of a capable supporting cast. The settings at the new home are artistic, and the star wears some pretty clothes. A good deal of suspense is injected into the scenes connected with the girl's confession.

STORY OF THE PLAY

Nita Moore, a circus girl eager to be rid of the brutal mastery of Runner Bayne, the manager, runs away with "Speck" Dawson, who has a scheme to get her the kind of a home she wants with trees and flowers, by having her pose as the long-lost daughter of an old and rich couple. Nita timidly attacks the task, and is successful to the point of finding herself much

(Continued on next page)

beloved. The discovery of her real identity through the family lawyer, who has seen her with the circus, makes confession necessary. The situation is cleared up when old Colonel Wentworth, the remaining one of Nita's benefactors, decides that he wants her to remain away, and Phillip Lessoway, the lawyer, determines to make her his wife.

PROGRAM COPY—"Sawdust"—Featuring Gladys Walton

When you come to see "Sawdust" bring the children with you. They will enjoy the clowns, the dog, and the various circus stunts enacted under the big top. Gladys Walton is the star.

"SHRIEK OF ARABY"—[Class A] 80%

(Especially prepared for screen)

Story:—Circus Employee Dreams He is a Shiek

VALUE
Photography—Very good—Homer Scott.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Very good—Farce comedy.
Star—Very good—Ben Turpin.
Author—Very good—Mack Sennett.
Direction—Very good—F. Richard Jones.
Adaptation—Very good—Allen McNeil.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Mack Sennett

CAST
The Shriek Ben Turpin
The Girl Kathryn McGuire
The Magician George Cooper
The Arab Prince Ray Grey
The Chief of Police Louis Fronde
The Bandit Dick Sutherland

July 15 to 31, 1923.

Footage—4,357 ft.

Distributor—Allied Prod. and Dist. Corp.

Our Opinion

MORAL O'THE PICTURE—None.

**Amusing Burlesque on Shiek Films—Excellent Comedy Situations—
Star at Best**

"The Shriek of Araby" is a sure-fire comedy burlesquing the shiek stories that have been prevalent the past season. Ben Turpin is exceedingly funny in a cleverly contrived burlesque costume, and his courting, his riding of a camel or an Arab steed, as the case may be, is sure to put your audience in laughing humor. The star has been quite as funny in other comedy features, but the fact that "The Shriek of Araby" is different from anything else has has done, and also the association of ideas which it so amusingly represents, will no doubt make the production a popular favorite. Some impressive settings have been used, especially those in the palace of the shiek.

STORY OF THE PLAY

En employee of a traveling circus is installed in the place of one of his associates whose comely appearance attracts too much attention from the ladies as he sits astride his white horse at the entrance to the big tent. Falling asleep, he dreams that after having to flee his job he is transported to the Sahara desert, where he meets a shiek whom he has previously befriended, and while the shiek is away in Bagdad he is given the honorable task of filling his place. Later, when the "Shriek" awakens from his happy dream, he is bounced by the manager for falling asleep at his post.

PROGRAM COPY—"The Shriek of Araby"—Featuring Ben Turpin

If you want to have a good laugh see "The Shriek of Araby," in which funny Ben Turpin burlesques a shiek. Kathryn McGuire plays the feminine lead. Don't miss this one.

"MYSTERIOUS WITNESS"—[Class C] 50%

(Adapted from story of same name)

Story:—Romance of Youth "Framed" for Murder of Friend

VALUE
Photography—Average—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Cast—Good—Featuring Robert Gordon and Elinor Fair.
Author—Average—Eugene Manlove Rhodes.
Direction—Fair—Seymour Zeliff.
Adaption—Fair—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—P. A. Powers

CAST
Johnny Brant Robert Gordon
Mrs. John Brant Nannie Wright
Ed Carney Jack Connolly
Ruth Garland Elinor Fair
Jim Garland J. Wharton James

July 15 to 31, 1923.

Footage—4,850 ft.

Distributor—F. B. O.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Crudely Made Picture Suitable Only for Cheaper Theatres

The story of "The Mysterious Witness" might have been worked into an interesting photodrama if director, adapter and title writer had been more keenly alive to the requirements of the screen. And with a better set of titles it is probable that the picture's shortcomings in other ways might have been overlooked to a degree. As it stands the action is too "cut and dried" in effect, and none of the characters are quite as well portrayed as they might have been. Robert Gordon's Johnny Brant, for instance, is a case of misguided effort. This young actor's excellent work in other productions convinces us that his method of portraying distress in the role of Johnny Brant is due to careless direction. The part of the mother, Mrs. Brant, played by Nannie Wright, is the most capably handled of any. This picture will doubtless prove satisfactory in cheap sections, where the consistency of action or situation will not be questioned.

STORY OF THE PLAY

Johnny Brant leaves his widowed mother and starts out to seek a job on a ranch. He is unable to make much headway owing to the attitude of the foreman of the ranch, who finally fires him for going to sleep while riding the line fence on a rainy night. Later he is accused of killing an old prospector, and is saved from a death sentence through the silent testimony of his horse, whose actions when a pistol is fired from his back, proves that only one shot could have been fired by his rider in any event in place of the two fired by the murderer. Ed Carney, the villain of the story, is found not only to be implicated in the murder, but also to have swindled Johnny's mother out of all her money. The story closes with the betrothal of Johnny and Ruth Garland, daughter of the ranch.

PROGRAM COPY—"The Mysterious Witness"—Featuring Robert Gordon and Elinor Fair

You will like the story of a youth whose life was saved by the silent testimony of his horse. There is plenty of human interest and a romantic finish to "The Mysterious Witness," from a story by Eugene Manlove Rhodes. Robert Gordon and Elinor Fair are the featured members of the cast.

"SLIPPY McGEE"—[Class C] 50%

(Adapted from story of same name)

Story:—Crook's Soul Reclaimed Through Accident

VALUE

Photography—Fair—Not credited.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Average—Drama—Adults.
Stars—Good—Wheeler Oakman and Colleen Moore.

Author—Average—Marie Conway Oemler.
Direction—Good—Wesley Ruggles.
Adaptation—Fair—Not credited.
Technique—Fair.
Spiritual Influence—Average.
Producer—Oliver Morosco

CAST

"Slippy McGee".....Wheeler Oakman
Mary Virginia.....Colleen Moore
Father De Rance.....Sam Mc Grasse
George Inglesby.....Edmund Stevens
Madame De Rance.....Edith Yorke
Howard Hunter.....Lloyd Whitlock

July 15 to 31, 1923.

Footage—6,600 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None.

Poor Subtitling and Editing Detract From Entertainment Values of Otherwise Interesting Production

"Slippy McGee" suffers from inexpert editing and subtitling. Nor is the adaptation of the story exactly what it might have been. It seems to us that there is plenty of opportunity for interesting development in the story of a crook whose soul was salvaged by means of an accident that made necessary the amputation of one of his legs. In trying to keep two stars in the foreground the character of Slippy has been somewhat neglected for the romance of the girl Mary Virginia, a role nicely played by Colleen Moore. The story closes very abruptly without divulging the outcome of the romance, leaving Slippy the last lap of the picture for himself, in which he hands back his

(Continued on next page)

No Advertising Support Accepted!

burglar tools to Father De Rance after procuring letters intended to create a scandal around Mary Virginia, announcing that they are to be kept in the church as his I. O. U.

STORY OF THE PLAY

"Slippy McGee," a notorious crook, meets with an accident getting off a fast freight at the North Carolina town of Attlesboro, and in consequence has to have one of his legs amputated. He is befriended by Father De Rance, to whom he finally hands over his burglar tools and prepares to live an honest life, with no one in the little town knowing anything of his past except Father De Rance. He becomes interested in the love affair of Mary Virginia, a pretty young girl just back from boarding school, and when her brother-in-law, who left her sister the day after their marriage, threatens her with disclosing letters of her dead sister which would prove she had led a loose life, takes her to Father De Rance, to whom she tells her story. "Slippy" then asks for his burglar tools, and cracks the safe where the forged letters are hidden. He then gives the tools back and promises never to use them except for a good purpose.

PROGRAM COPY—"Slippy McGee"—Featuring Wheeler Oakman and Colleen Moore

Slippy Oakman found his way back to the straight road through bitter experience and suffering. You will like the story of a crook who learned to act as big brother to those in trouble. Wheeler Oakman and Colleen Moore are the stars.

"DESERT DRIVEN"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance and Adventures of an Escaped Convict

VALUE

Photography—Good—William Thornley.

TYPE OF PICTURE—Thrilling.

Moral Standard—Average.

Story—Good—Melodrama—Family.

Star—Good—Harry Carey.

Author—Good—Wyndham Martyn.

Direction—Good—Val Paul.

Adaptation—Good—Wyndham Gittens.

Technique—Good.

Spiritual Influence—Neutral.

CAST

Bob	Harry Carey
Mary	Marguerite Clayton
Graydon	Geo. J. Waggner
Leary	Chas. J. LeMoine
York	Alfred Allen
Ge-Ge	Camille Johnson
Brown	Dan Crimmins
Wife	Catherine Kay
Sheriff	Tom Lingham
Warden	Jack Carlyle
Cook	Jim Wang
Kendall	Ashley Cooper

July 15 to 31, 1923.

Producer—P. A. Powers

Footage—5,480 ft.

Distributor—F. B. O.

Our Opinion

MORAL O' THE PICTURE—None.

Interesting Western with Attractive Desert Atmosphere—Good Audience Picture

"Desert Driven" should make a good program feature in theatres where western stories are liked. Harry Carey, the star of the production, gives an interesting portrayal of Bob Gaunt, sentenced to prison for the crime of another. His adventures on his escape from prison are quite thrillingly presented, and his romance with Mary York, the daughter of the ranch where he is employed, is pleasingly interwoven. Marguerite Clayton is satisfactory in the role of Mary. The cast is good throughout, and although the story is just the ordinary sort of western drama, there are few who will not be interested in the effective development of the plot. The editing and subtitling of "Desert Driven" is largely responsible for the good quality of the production, together with efficient direction.

STORY OF THE PLAY

Bob Gaunt escapes from prison after being sentenced for another's crime, and gets employment on the ranch of John York. He falls in love with Mary York, the daughter of the ranch, and on his return from San Francisco, where he has been sent by York to bring home some money owed to the latter, he tells of his imprisonment and escape. Dr. Graydon, jealous of his success in winning Mary's affections, pursues him into the desert along with the detective, and shoots his own little son, who has been found by Bob, lost on the desert. After many exciting adventures, which end in Bob being severely wounded, word arrives that the stain of crime has been lifted through the confession of another.

PROGRAM COPY—"Desert Driven"—Featuring Harry Carey

Bob Gaunt usually got what he went after, as you will discover when you see "Desert Driven," a thrilling western production featuring Harry Carey.

No Advertising Support Accepted!

"SNOW BRIDE"—[Class B] 65%

(Adapted from play of same name)

Story:—Woman Accused of Murdering Husband Saved When Snow Avalanche Destroys Gallows**VALUE**Photography—Good—George Webber.
TYPE OF PICTURE—Ordinary—Sensational.
Moral Standard—Average.Story—Good—Drama—Adults.
Star—Good—Alice Brady.
Author—Good—Sonya Levien.
Direction—Good—Henry Kolker.
Adaptation—Good—Sonya Levien and Julie Herne.Technique—Good.
Spiritual Influence—Neutral.
Producer—Paramount**CAST**Annette Leroux Alice Brady
Andre Porel Maurice B. Flynn
Gaston Leroux Mario Majeroni
Indian Charlie Nick Thompson
Paul Gerard Jack Baston
Padre Stephen Gratton
Pierre W. M. Cavanaugh
Leonla Margaret Morgan

July 15 to 31, 1923.

Footage—5,000 ft.

Distributor—Famous Players

Our Opinion**MORAL O'THE PICTURE—None.****Good Snow Stuff—Star Not at Best in Ordinary Story**

Alice Brady fans may like "The Snow Bride" because of the star, but the vehicle provided her in this particular instance fails to bring out the best that is in her. The opportunities that afford themselves in a role in which a girl of the Canadian north is forced into a marriage against her will, and whose husband of an hour dies of drinking poison the bride intended for herself, are of a different order than those best suited to Miss Brady's type. The supporting cast is good; the fur-smuggling scenes and the struggle of the sheriff and his agents to gain mastery of the situation is interesting. Later the snow avalanche, which the camera follows down the slopes, recording the uprooting of trees and finally the destruction of the gallows just as the girl's father is about to sacrifice himself in her stead, affords an attractive spectacle.

STORY OF THE PLAY

Annette Leroux, daughter of Gaston Leroux, a resident of the Canadian north, is forced into a marriage with Paul Gerard, who threatens to expose Leroux in connection with a certain unhappy incident which took place in the fur smuggling gang. On the day of her wedding, while Annette prays for forgiveness, her husband drinks the poison she intended for herself. Unable to find the letter she wrote revealing her intention in pouring the poison in the wine, she is sentenced for murder, and is about to be executed when a snow avalanche occurs, destroying the gallows just as her father is about to sacrifice himself on her behalf. This incident causes a jealous rival to confess to stealing the letter, which of itself would have saved Annette from the gallows. The story ends with Annette and Andre Porel, the man she loves, preparing happily for their future.

PROGRAM COPY—"The Snow Bride"—Featuring Alice Brady

Annette Leroux was in a sorry plight, forced into an unhappy marriage, and then convicted for her husband's murder. See how a cataclysm of nature took a hand in wringing a confession from a jealous rival and restored happiness to an innocent woman. Alice Brady is the star.

"MAIN STREET"—[Class A] 80%

(Adapted from novel of same name)

Story:—Wife's Experience Trying to Remodel Husband's Home Town**VALUE**Photography—Excellent—Not credited.
TYPE OF PICTURE—Interesting.
Moral Standard—Good.Story—Very good—Drama—Family.
Cast—Excellent—Featuring Florence Vidor and Monte Blue.
Author—Very good—Sinclair Lewis.
Direction—Very good—Harry Beaumont.
Adaptation—Average—Julien Josephson.
Technique—Excellent.
Spiritual Influence—Good.**CAST**Carol Milford Florence Vidor
Dr. Will Kennicott Monte Blue
Dave Dyer Harry Myers
Eric Valborg Noah Beery
Miles Bjornstam Alan Hale
Bea Sorenson Louise Fazenda
Mrs. Valborg Ann Schaefer
Widow Bogart Josephine Crowell
Ezra Stowbody Otis Harlan
Cy Bogart Gordon Griffith
Chet Dashaway Lon Poff
Luke Dawson J. P. Lockney
July 15 to 31, 1923.

July 15 to 31, 1923.

Producer—Warner Bros.

Footage—6,000 ft.

Distributor—Warner Bros.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—You Can't Teach Old Dogs New Tricks—the Injustice of Petty Gossip.

Much-Heralded Production Rather Disappointing—Opportunities for Character Development Lost

Those who have read "Main Street" may or may not be disappointed in the screen production of the novel. The cast, composed of prominent screen players, is a perfectly adjusted one, and there is no fault to be found with the work of any individual in the picture. The leading members of the cast, Florence Vidor and Monte Blue, give delightful performances, and the photographer has done admirably by Miss Vidor especially. But in spite of all the good things we have to say of "Main Street," there is something lacking from the anticipated enjoyment of the picture. In adapting "Main Street" to the screen the soul of the story has been lost; the quality that should make it a character study worth while is not there, and in contemplation we find that the only persons in the large and interesting character group with whom the picture has made us passably well acquainted are Carol Milford and Dr. Will Kennicott, the city-bred wife and the country-bred husband. We have rated "Main Street" at 80 per cent because of its artistic attributes and entertaining qualities. It is not best suited to small-town audiences, but should draw well in the larger theatres, and in neighborhood houses with audiences familiar with the book and its author.

STORY OF THE PLAY

Carl Milford, a Minneapolis artist, marries Dr. Will Kennicott, and accompanies him to Prairie Gopher, a small town with the usual main street, small town characters and accompanying spirit of gossip. Carol means to transform the town and convert its main street into a thing of beauty, but is unable to convince the citizens of the necessity for change. In the incidents that follow, frequent association with Eric Volborg, a young man of the town with ambitions beyond the ordinary, causes the gossips to talk, resulting in a coldness between husband and wife. The climax arrives when Eric's father, embittered against the Kennicotts because the doctor found it necessary to amputate his arm, sees his son through a window, attempting to embrace Carol, and calls the townspeople to witness it. Dr. Will, apprised of what is going on, hurries to the scene, takes his wife in his arms, and puts an end to gossip.

PROGRAM COPY—"Main Street"—Featuring Florence Vidor and Monte Blue

Have you read the fascinating Sinclair Lewis novel, "Main Street"? Then you will be doubly interested in the screen adaptation featuring Florence Vidor and Monte Blue. Don't miss it—it's one of the season's best.

"WOMAN WITH FOUR FACES"—[Class A] 80%

(Adapted from story of same name)

Story:—Girl Crook Persuaded to Lend Cunning to Fight Against Narcotics

VALUE

Photography—Excellent—James Howe.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Very good—Melodrama—Adults.

Stars—Very good—Betty Compson and Richard Dix.

Author—Very good—Bayard Veiller.

Direction—Very good—Herbert Brenon.

Adaptation—Very good—George Hopkins.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Paramount

CAST

Elizabeth West Betty Compson

Richard Templar Richard Dix

Judge Westcott George Fawcett

Jim Hartigan Theodore von Eltz

Judson Osgood Joseph Kilgour

Morton James Farley

Warden Cassidy Guy Oliver

Ralph Dobson Charles A. Stevenson

The Boy Gladden James

The Mother Eulalie Jensen

Footage—5,700 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—It Is as Easy for a Good Brain to Serve a Good Purpose as a Bad One.

Betty Compson's Versatility More Pronounced Than Ever in Interesting Crook Story—Well-Made Picture

Catering to popular taste for the sensational type of story, Betty Compson's latest appearance on the screen places her in a crook role which she plays fascinatingly, revealing the various moods to which the average feminine responds. Miss Compson emphasizes more than ever her remarkable versa-

(Continued on next page)

No Advertising Support Accepted!

tility—her capacity really to act. The opening of the picture presents a young woman in the act of stealing gems from another woman, via the spectacular method of treading a window sill pistol in hand. The scene changes to a courtroom, where the charming thief smiles the jury into acquitting her, and is followed by an interesting phase of the crook question—putting the fertile brain of a thief to work on a task with a creditable purpose. The picture is artistic in every respect, and Miss Compson's portrayal of the woman Elizabeth West is beyond criticism. The supporting cast is excellent, and Richard Dix, co-starring with Miss Compson, is fascinating as the district attorney who gives up his position to investigate the drug traffic. This is an excellent program feature suitable for almost any neighborhood.

STORY OF THE PLAY

Elizabeth West, a young woman crook, succeeds in escaping a prison sentence by winning the jury with her smiles. Later Richard Templer, district attorney, resigns his position to investigate the drug traffic, and determines to put Elizabeth's fertile brain to work to serve his purpose instead of the aimless one of gem stealing. She consents, and together they enter the home of Judson Osgood, in whose safe is concealed a paper governing the importation of narcotics. After Elizabeth has opened the safe and secured the paper, a struggle takes place in which Templer is bound, and Elizabeth, after being grilled by jiu jitsu methods, pretends to faint, at the same time gaining possession of a gun. Holding the party at bay, she releases Templer, and with the police on hand, the question of who is the guilty one, is soon settled. The story closes with the betrothal of Templer and Elizabeth.

PROGRAM COPY—"The Woman With Four Faces"—Featuring Betty Compson and Richard Dix

What could be more thrilling than a successful attempt to turn the sagacity of a gem thief on the dope ring. This is what happened to pretty Elizabeth West when District Attorney Templer discovered that a bad woman could be converted into a good one. Betty Compson and Richard Dix are the stars.

"GARRISON'S FINISH"—[Class B] 65%

(Adapted from story of same name)

Story:—Experience of Jockey Who Was Framed on a Race and Lost Memory Through Fall

VALUE

Photography—Good—Hal Rosson.

TYPE OF PICTURE—Sporting.

Moral Standard—Average.

Story—Good—Drama—Family.

Star—Good—Jack Pickford.

Author—Good—W. B. M. Ferguson.

Direction—Good—Arthur Rosson.

Adaptation—Average—Elmer Harris.

Technique—Good.

Spiritual Influence—Neutral.

CAST

Billy Garrison.....Jack Pickford

Sue Desha.....Madge Bellamy

Colonel Desha.....Charles A. Stevenson

Major Desha.....Tom Guise

Mr. Waterbury.....Frank Elliott

Crimmins.....Clarence Burton

Sue's Friends.....

{ Audrey Chapman

{ Dorothy Manners

Lilly Allen.....Ethel Grey Terry

Judge of Race Course.....Herbert Prior

Col. Desha's Trainer.....Charles Ogle

Billy's Mother.....Lydia Knott

July 1 to 15, 1923.

Producer—Allied Prod. and Dist. Corp.

Footage—5,000 ft.

Distributor—Not given

Our Opinion

MORAL O'THE PICTURE—None.

Production Interesting as Adaptation of Celebrated Racing Novel, but Lacks Spirit

"Garrison's Finish" is a disappointment, the fault for which seems to be up to the director. It lacks pep and the spirit of romance that we look for in a story of Kentucky and the derby. The racing scenes are well photographed, the plot is interesting, and it is a pity that a more rapid method of development has not been resorted to. Or perhaps it is the lack of definite purpose in individual scenes that is disturbing. The star does not do his best, neither does pretty Madge Bellamy—little real opportunity is afforded either of the leading performers. The cast is good, the photography is excellent, and there are many features of interest in the picture, but it has not the punch that is expected.

No Advertising Support Accepted!

STORY OF THE PLAY

Billy Garrison, a jockey, is framed in a race at Belmont Park, and is disgraced. Crimmins, the trainer of the horse he is riding, dopes his cough medicine, and stuffs the horse's nostrils with sponge, causing her to burst a blood vessel and die. Billy meets with an accident which causes him to lose his memory, and after he has wandered away, Crimmins confiscates Mrs. Garrison's money, pretending it is for Billy. In the meantime, Sue Desha, a Kentucky girl whose father owns a racing stable, has become interested in him, and Billy gets a job under an assumed name. Later he has a chance to ride Col. Desha's horse, Rogue, in the big race, and after a thrilling adventure in which Crimmins, again on the scene, tries to prevent the entry of Rogue, Billy stages a racing victory for the Colonel. The story closes with Billy and Sue en route to Niagara on their honeymoon.

PROGRAM COPY—"Garrison's Finish"—Featuring Jack Pickford

Jockey Billy Garrison fell foul of fortune when he was accused of pulling a race. But see what happened just because a pretty girl fell in love with Billy at the race tracks. Jack Pickford and Madge Bellamy are the central figures in this thrilling racing picture.

"SHADOWS OF THE SOUTH SEAS"—[Educational] 80%

Interesting Scenes on South Sea Islands, Showing Cannibal Tribes and Their Customs

Producer—Not credited

Footage—5,000 ft.

Distributor—World Tours, Inc.

Our Opinion

Similar to Martin Johnson Pictures of Same Region, But Not as Well Edited

This group of scenes from the South Seas are intensely interesting from an educational point of view, and should serve well in the theatre requiring features of a sensational type. Views on several groups of islands such as the Marquesas, New Hebrides and Fiji, showing the natives at work and at play, their customs and queer characteristics, and including a battle between the people of adjacent islands, which is followed by the dance of victory and the dance of skulls. The closeups of real cannibals are interesting. These pictures are similar to but not as good nor as well edited as the Martin Johnson collection which appeared some time ago. We are not sure that these pictures are entirely new, but they are well photographed and interesting enough to hold the average audience.

"SHOOTIN' FOR LOVE"—[Class C] 50%

(Especially prepared for screen)

Story:—Experience of Shell-Shocked Youth Branded with Cowardice

VALUE

Photograph—Good—Virgil E. Miller.

TLPE OF PICTURE—Ordinary—Interesting.

Moral Standard—Average.

Story—Average—Melodrama—Family.

Star—Average—Charles (Hoot) Gibson.

Authors—Average—Raymond Schrock and Edward Sedgwick.

Direction—Average—Edward Sedgwick.

Adaptation—Average—Albert G. Kenyon and Raymond L. Schrock.

Technique—Average.

Spiritual Influence—Neutral.

Producer—Universal

CAST

Duke Travis Charles (Hoot) Gibson

Mary Randolph Laura La Plante

Jim Travis Alfred Allen

Bill Randolph William Welsh

Dan Hobson William Steele

Sheriff Bludsoe Arthur Mackley

Sandy W. T. McCulley

Tex Carson Kansas Moehring

July 15 to 31, 1923.

Footage—5,160 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Physical Ailment Is Often the Cause of Misunderstanding.

Ordinary Western Presents Interesting Phase of Shell Shock

Those who like the Hoot Gibson features will be pleased with "Shootin' for Love," in which the case of a shell-shocked youth is presented in an inter-

(Continued on next page)

No Advertising Support Accepted!

esting way. The only thing about the picture to distinguish it from other features of the same kind is the way in which this angle of the story is handled, and the fact that with one or two exceptions the subject has not been done. Hoot Gibson gives a satisfactory portrayal of Duke Travis, a returned soldier who failed to tell his father of his condition until he had been branded a coward for being stricken with a peculiar spasm whenever he heard a gun fired. Good riding, which has been excellently photographed, is a feature of the picture. Laura La Plante is pleasing in the famine lead. This is a good general-purpose feature.

STORY OF THE PLAY

Duke Travis, who has been shell shocked in the World War, is in love with Mary Randolph, daughter of a neighbor with whom his father has quarreled. Duke's father, not realizing that his son is suffering from shell shock, believes that his agony at hearing a gun fired is caused by cowardice. One day when Mary is attacked and eventually carried off by Dan Hobson, Duke recovers himself sufficiently to go out and rescue Mary and bring Dan in. The result is a reunion between the two neighbors as well as between Duke and his father. Duke and Mary are betrothed.

PROGRAM COPY—"Shootin' for Love"—Featuring Charles (Hoot) Gibson

Duke Travis was misunderstood when he returned from the war shell shocked. But see what happened to his enemies when he finally regained his health. Hoot Gibson plays the hero.

"WOLF TRACKS"—[Class C] 50%

(Especially prepared for screen)

Story:—Adventures and Romance of Man Mistaken for Bandit

VALUE

Photography—Good—Bert L. Longenecker.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Average—Melodrama—Family.

Star—Average—Jack Hoxie.

Author—Average—William Lester.

Direction—Average—Robert North Bradbury.

Adaptation—Average—Not credited.

Technique—Average.

Spiritual Influence—Neutral.

Producer—Sunset Productions

CAST

John Hastings.....Jack Hoxie

Jean Meridith.....Andree Tourneur

Rose Romaine.....Marin Sais

The Wolf.....Al Smith

Laroque.....Bill Lester

Lem Blatherwick.....Thomas Lingham

Ma Blatherwick.....Kate Price

John Meredith.....James Welch

July 1 to 15, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None.

Good Western Atmosphere—Peppy Action—Star Satisfactory

There is a fascinating quality to "Wolf Tracks" for those who like stories of western heros and the old-fashioned bandit stuff. The director has succeeded in putting quite a punch into the action of the picture, and in spite of one's prejudices against repetition of the same old thing, it is impossible not to be interested in John Hastings' adventures on the desert when he was framed by a bandit and then mistaken for him. The picture has some good comedy bits supplied by Kate Price and Thomas Lingham, and altogether the cast chosen to support the star is a capable one. The star and his associates give some thrilling riding exhibitions, and there are many moments of genuine suspense during the run of the picture. This is a good feature for the average neighborhood house, and can be counted on as excellent for the cheaper grade theatres.

STORY OF THE PLAY

John Hastings, on his way across the western desert, wakens one morning to find himself surrounded by a sheriff's posse and about to be arrested for robbing the mails, a trick having been played on him by Wolf, a bandit, who took from the mail bag a letter he wanted and left the bag and his horse as a matter of identification for the sleeping traveler. Escaping from the posse, he later succors old man Meridith, who is on his way to his granddaughter, Jean, to whom he has sent the location map of a certain rich mine. Wolf's search for Jean, whose whereabouts is described in the stolen letter, is thwarted by another gang. The remainder of the story has to do with Hasting's efforts to rescue the girl. In the end he is successful and also wins the girl.

PROGRAM COPY—"Wolf Tracks"—Featuring Jack Hoxie

John Hastings' cheery manner of greeting a difficult situation served him in good stead when he was mistaken for a bandit and told to put on his hat and get ready to hang. You'll like this Jack Hoxie feature. It has a lot of good things to its credit.

No Advertising Support Accepted!

Index for Month of July, 1923

Per Cent	Feet	PLAY	Type	STAR	Distributor	Page
90%...	3,361...	"Alice Adams".....	Family...	Vidor, Florence.....	Asso. Exhibitors...	109
80%...	6,228...	"Children of the Dust".....	Family...	Walker, Johnny.....	First National.....	102
80%...	6,073...	"Daughters of the Rich".....	Adults...	All-Star.....	A. Lichtman Corp.	111
65%...	5,480...	"Desert Driven".....	Family...	Carey, Harry.....	F. B. O.....	115
65%...	4,894...	"Don Quickshot of the Rio Grande	Family...	Hoxie, Jack.....	Universal.....	94
65%...	5,939...	"Exciters".....	Family...	Daniels, Bebe.....	Famous Players.....	104
65%...	5,000...	"Fog Bound".....	Adults...	Dalton, Dorothy.....	Famous Players.....	93
65%...	5,000...	"Garrison's Finish".....	Family...	Pickford, Jack.....	State Rights.....	118
83%...	5,075...	"Heart Raider".....	Family...	Ayers, Agnes.....	Famous Players.....	101
80%...	6,387...	"Law of the Lawlers".....	Family...	Dalton, Dorothy.....	Famous Players.....	110
65%...	5,600...	"Little Red Schoolhouse".....	Family...	Mansfield, Martha.....	Arrow.....	103
80%...	5,000...	"Madness of Youth.....	Adults...	Gilbert, John.....	Fox.....	90
80%...	6,000...	"Main Street".....	Family...	Vidor, Florence.....	Warner Bros.....	116
80%...	6,600...	"Man Next Door".....	Family...	Calhoun, Alice.....	Vitagraph.....	94
90%...	5,000...	"Man of Action".....	Family...	McLean, Douglas.....	First National.....	99
40%...	7,000...	"Michael O'Halloran".....	Family...	All-Star.....	W. W. Hodkinson.....	92
50%...	4,850...	"Mysterious Witness".....	Family...	Gordon, Robert.....	F. B. O.....	113
90%...	6 178...	"Only 38".....	Family...	McAvoy, May.....	Famous Players.....	106
80%...	6,275...	"Penrod and Sam".....	Family...	Alexander, Ben.....	First National.....	89
65%...	5,600...	"Playing it Wild".....	Family...	Duncan, Wm.....	Vitagraph.....	100
65%...	6,800...	"Ragged Edge".....	Family...	Lunt, Alfred.....	Goldwyn.....	95
65%...	5,390...	"Railroaded".....	Family...	Rawlinson, Herbert.....	Universal.....	101
65%...	6,000...	"Rapids".....	Family...	Morey, Henry.....	W. W. Hodkinson.....	108
50%...	5,000...	"Salty Saunders".....	Family...	Heart, Neal.....	State Rights.....	109
65%...	4,940...	"Sawdust".....	Family...	Wilson, Gladys.....	Universal.....	112
80%...	5,000...	"Shadows of the South Seas".....			World Tours, Inc.....	119
50%...	5,160...	"Shootin' for Love".....	Family...	Gibson, Charles.....	Universal.....	119
80%...	4,357...	"Shriek of Araby".....	Comedy...	Turpin, Ben.....	Allied Prod.....	113
80%...	6,433...	"Slander the Woman".....	Family...	Phillips, Dorothy.....	First National.....	96
65%...	6,600...	"Slippy McGee".....	Adults...	Oakman, Wheeler.....	First National.....	114
65%...	5,600...	"Smashing Barriers".....	Family...	Duncan, Wm.....	Vitagraph.....	107
65%...	5,000...	"Snow Bride".....	Adults...	Brady, Alice.....	Famous Players.....	116
65%...	4,989...	"Soul of A Beast".....	Family...	Bellamy, Madge.....	Metro.....	91
90%...	8,000...	"Spoilers".....	Family...	All-Star.....	Goldwyn.....	98
65%...	6,500...	"Tie that Binds".....	Adults...	Bedford, Barbara.....	Warner Bros.....	97
50%...	5,000...	"Wolf Tracks".....	Family...	Hoxie, Jack.....	State Rights.....	120
80%...	5,700...	"Woman with Four Faces".....	Adults...	Compson, Betty.....	Famous Players.....	117
80%...	15 Epsds.	"In the Days of Daniel Boone".....	Family...	Mower, Jack.....	Universal.....	105

ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Issued Twice a Month — 1st and 15th

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

AUGUST 1 to 15, 1923

No. 8

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

80%—"CHILDREN OF JAZZ"
Famous Players—(Page 130)

90%—"DIVORCE"
F. B. O.—(Page 131)

80%—"EMPTY CRADLE"
State Rights—(Page 128)

80%—"FOG"
Metro—(Page 126)

80%—"HUMAN WRECKAGE"
F. B. O.—(Page 123)

95%—"MERRY-GO-ROUND"
Universal—(Page 122)

100%—"PETER THE GREAT"
Famous Players—(Page 124)

80%—"SELF-MADE WIFE"
Universal—(Page 132)

90%—"WANDERING DAUGHTERS"
First National—(Page 127)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit
of the industry on record, semi-monthly, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the
Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by

JAMES T. IGOE COMPANY

600-610 West Van Buren Street

Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor

Margaret I. MacDonald.....Associate Editor

"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD

1493 Broadway—Suite 220

VOL. 12

AUGUST 1 to 15, 1923

No. 8

INDEX

Per Cent	Play	Distributor	Page
50%	"Broken Violin"	Arrow	129
80%	"Children of Jazz"	Famous Players	130
90%	"Divorce"	F. B. O.	131
80%	"Empty Cradle"	State Rights	128
80%	"Fog"	Metro	126
80%	"Human Wreckage"	F. B. O.	123
65%	"Man and Wife"	Arrow	129
50%	"McGuire of the Mounted"	Universal	125
95%	"Merry-Go-Round"	Universal	122
65%	"One-Eighth Apache"	Arrow	121
100%	"Peter the Great"	Famous Players	124
80%	"Self-Made Wife"	Universal	132
90%	"Wandering Daughters"	First National	127

No Advertising Support Accepted!

Screen Opinions on Schedule Again!

With our new equipment in full swing, we are in position to serve you sincerely and promptly.

A word to your friends about the merits of SCREEN OPINIONS will be greatly appreciated.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"ONE-EIGHTH APACHE"—[Class B] 65%

(Adapted from story of same name)

Story:—Adventurous Romance of Man With Indian Blood in His Veins

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Interesting—
Sensational.
Moral Standard—Average.

Story—Good—Drama—Adults.
Stars—Good—Roy Stewart and
Kathleen Kirkham.
Author—Good—Peter B. Kyne.
Direction—Good—Ben Wilson.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Ben Wilson

CAST

Brant Murdock.....Roy Stewart
Norma Biddle.....Kathleen Kirkham
Charlie Longdeer.....Wilbur McGaugh
Tyler Burgess.....George M. Daniel
Joseph Murdock.....Richard La Reno

August 1 to 15, 1923.

Footage—5,634 ft.

Distributor—Arrow

Our Opinion

MORAL OF THE PICTURE—None.

Production Interesting, But Not Out of the Ordinary—Trivial Story has Sensational Features—Stars in Good Form

"One-Eighth Apache" is a good general-purpose feature, with nothing out of the ordinary to recommend it. The average person will find sufficient entertainment in the situation in which a young bridegroom finds himself when he overhears his jealous rival taunting his father with having been a squaw man, the old man's valiant attempt to protect his son's future from the effects of his own youthful folly, and the consequent murder, is an interesting bit of sensationalism, as is also the son's attempt to avenge his father. The romantic angle taken by the author at this point of the story, where he has an Indian kill the villain while the wounded hero staggers into the cabin of his former bride, will be found attractive. Roy Stewart plays the hero role well, and Kathleen Kirkham is all that is required in the character of Norma Biddle. The picture is well photographed, and a good effect is obtained in the scenes of the blizzard, when the "Indian" in the hero goes on the trail of the villain.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

Brant Murdock, the son of Joseph Murdock, oil and cattle baron's marriage with a squaw, unaware of the Indian blood flowing in his veins, marries Norma Biddle. On the night of their marriage, he overhears Tyler Burgess, the man Norma thought she loved before her ambitious mother insisted on her accepting Brant's offer, threatening his father with exposure of the fact that his wife was a squaw. After a quarrel Burgess shoots and kills the old man, whose gun he has previously loaded with blanks. Norma gets a divorce and marries Burgess, and Brant accidentally meeting Burgess gives him a beating and then sends him out into the blizzard, where he promises him that the "Indian" in him will follow to kill. He is saved the trouble when Longdeer, an Indian with a grudge against Burgess, shoots him. Brant, wounded from a rifle shot by Burgess, staggers into Norma's cabin unawares. The result is reconciliation and a second marriage ceremony.

PROGRAM COPY—"One-Eighth Apache"—Featuring Roy Stewart and Kathleen Kirkham

Brant Murdock's attempt to avenge his father's death ended in cementing a broken romance. You will like this virile tale of the love of a man with Indian blood in his veins. Roy Stewart and Kathleen Kirkham are the stars.

"MERRY-GO-ROUND"—[Class A-b] 95%

(Adapted from story of same name)

Story:—Romance of Peasant Girl and Austrian Count

VALUE

Photography—Superior—Charles Kaufman and William Daniels.

TYPE OF PICTURE—Romantic.
Moral Standard—Good.

Story—Superior—Drama—Family.

Cast—Superior—All-Star.

Author—Superior—Not credited.

Direction—Superior—Rupert Julian.

Adaptation—Superior—Not credited.

Technique—Superior.

Spiritual Influence—Average.

CAST

Agnes Urban.....Mary Philbin
Count Hohnegg.....Norman Kerry
Sylvester Urban.....Cesare Gravina
Ursula Urban.....Edith Yorke
Bartholomew Gruber.....George Hackathorne
Shani Huber.....George Seigmann
Mariana Huber.....Dale Fuller
Mrs. Aurora Rosseiter.....Lillian Sylvester
Minister of War.....Spottiswoode Aitken
Komtesse Gisella Von Steinbrueck.....
.....Dorothy Wallace

August 1 to 15, 1923.

Producer—Universal

Footage—9,178 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—The Greater Love Is Characterized by Self-Sacrifice.

Has Combination of Qualities That Swell Box Office Receipts—Splendidly
Directed—Fascinating

It is easy to imagine that "The Merry-Go-Round" consumed several months in the making. Elaborate sets, careful direction and painstaking editing help to verify the contention of the producers that the picture was over a year in the making. There are many reasons why it is a quality production, not the least of which is the work of an excellent cast wisely selected to interpret an interesting group of characters. The romance of "The Merry-Go-Round" is fascinating and somewhat different in development from the hackneyed tale of the rich man and the poor girl. The aristocratic hero really loves the little girl who grinds the organ for the merry-go-round, and although he is forced to lead to the altar a woman who is the choice of his emperor, Franz Joseph, when the war is over and his unloved bride has died, he returns to his peasant sweetheart and marries her. And so Rupert Julian, who directed the production, has extracted a vast amount of heart interest from the love story of an Austrian count whose unholy passion became transformed under trustful gaze of a mere girl. Norman Kerry's portrayal of Count Hohnegg is intensely sympathetic. This character required exceptionally skillful handling, which it received at the hands of Mr. Kerry. Mary Philbin also does well—in fact, her work at times is remarkable—but there are occasions when she seems confused between the portrayal of grief and of fear, and there is a noticeable lack of control at emotional moments. Cesare Gravina gives a good performance in the role of Sylvester Urban, and George Seigmann is eminently successful in outlining the character of the hated Shani Huber. The role played by George Hackathorne, that of a hunchback worshipping at the shrine of the pretty organ grinder. He plays it excellently. The story is interesting and fairly original, and the elaborate demands of its settings have been carried out to the last degree, and with a fine quality of realism. "The Merry-Go-Round" is not the type to serve as a special, but it is an extraordinary program feature.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

Agnes Urban, grinding an organ for a merry-go-round, is loved by Count Hohnegg, who is prepared to treat the affair lightly. But the girl's innocence and sincerity reproach him, and so his love for Agnes becomes the greater passion of his life. Some time after he has been forced into a loveless marriage by his emperor, Franz Joseph, the war breaks out, and he is reported dead. Agnes has accepted an offer of marriage from the hunchback, Bartholomew Gruber. But on the eve of her marriage the count returns, announcing that his wife has died, that he is a count no longer, and that he is prepared to marry Agnes. Bartholomew, realizing that she is now marrying him only from a sense of duty, sends her back to the count, willing to make a personal sacrifice in order that she may be happy.

PROGRAM COPY—"The Merry-Go-Round"—With an All-Star Cast

Don't miss this romance of a count and a pretty peasant girl, who won a husband as she stood grinding an organ for a merry-go-round. Lovely Mary Philbin, Norman Kerry, George Seigmann, George Hackathorne, Dale Fuller and other well-known players are in the cast.

"HUMAN WRECKAGE"—[Class A] 80%

(Especially prepared for screen)

Story:—Fight Against Dope Ring; Lawyer's Desperate Struggle to Overcome Habit

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Inspirational.
Moral Standard—Good.

Story—Good—Drama—Adults.
Star—Very good—Mrs. Wallace Reid.
Author—Good—C. Gardner Sullivan.
Direction—Very good—John Griffith Wray.
Adaptation—Very good—C. Gardner Sullivan.
Technique—Very good.
Spiritual Influence—Good.

CAST

Ethel MacFarland.....Mrs. Wallace Reid
Alan MacFarland.....James Kirkwood
Mary Finnegan.....Bessie Love
Jimmy Brown.....George Hackathorne
Mrs. Brown.....Claire McDowell
Dr. Hillman.....Robert McKim
Mrs. Finnegan.....Victory Bateman
Steve Stone.....Harry Northrup
Harris.....Otto Hoffman
Dr. Blake.....Eric Mayne
Dunn.....Philip Sleeman
The Baby.....George Clark
Ginger Smith.....Lucille Ricksen

August 1 to 15, 1923.

Producer—Mrs. Wallace Reid

Footage—8,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Dope Strikes at the Foundation of Success and Burns Its Bridges Behind It.

Effective Presentation of Drug Curse—Mrs. Wallace Reid and Capable Cast Give Realistic Performance—Should Draw as Special

No one who sees the film "Human Wreckage" will doubt the sincerity of Mrs. Wallace Reid, the producer and star of the production, which tells a frightful story of the dope, its ravages, methods of distribution, and points out the reasons why it is next to impossible under present conditions for the drug addict to successfully combat the habit. It is to be presumed that in portraying the role of Ethel MacFarland, fighting beside her husband for his recovery from the effects of narcotics, that her sad experience in a losing game with her own husband is being recounted, and much of the picture's appeal centers in this fact. She plays the part wonderfully. James Kirkwood's performance in the role of Alan MacFarland, whose condition is due to the advice of a society doctor who prescribed morphine for overtired nerves, is also quite remarkable. Bessie Love excels herself in the role of a young mother, also a drug addict, unconsciously drugging her own baby, and George Hackathorne, Claire McDowell, Victory Bateman and Robert McKim can be individually singled out as giving valuable assistance in the effective presentation of the theme. A thread of comedy relief is added by Lucille Ricksen as Ginger Smith. Miss Ricksen's portrayal of this role places her in line with the best. We hope to see her doing star comedy roles. It would not be fair to close our review without giving due credit to the director, John Griffith Wray, to C. Gardner Sullivan, and to cameraman and editors for the artistic and effective presentation of a difficult subject. In advertising the picture the exhibitor will find the name of Mrs. Wallace Reid the best angle of exploitation. He can also use the more sensational features, such as fighting the dope ring, and the agony of attempted return of the dope fiend to normalcy. The hyena appearing in double exposure throughout the picture as symbolic of dope can also be used.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

Following the arrest of Jimmy Brown, a dope fiend, for stealing from a pawn broker, Alan MacFarland, the lawyer who convinced the judge that what Jimmy needed was treatment for the dope habit, himself becomes addicted to morphine. His wife takes him away to a lonely spot on the sea beach to fight the battle against narcotics. Here comes the agent of Steve Stone, the leader of the dope ring, bringing with him a supply of morphine. Then follows a successful war against the "ring," and the final recovery of MacFarland. Other instances of dope addiction are also introduced.

PROGRAM COPY—"Human Wreckage"—Featuring Mrs. Wallace Reid

A heart-rending story of the ravages of dope that you will never forget. Mrs. Wallace Reid's appeal to you and to me to help fight the battle of the countless victims of the dope ring. You must see this picture, which is much more than merely a drug traffic production.

"PETER THE GREAT"—[Class A-a] 100%

(Especially prepared for screen)

Story:—Peter the Great of Russia's Victory Over Sweden, His Romance With Catharine, Murders Own Son

VALUE

Photography—Masterful—Not credited.
TYPE OF PICTURE—Historical—Tragic.
Moral Standard—Average.

Story—Masterful—Drama—Family.
Star—Masterful—Emil Jannings.
Author—Masterful—Sada Cowan.
Direction—Masterful—Dimitri Buchowetzki.
Adaptation—Masterful—Sada Cowan.
Technique—Masterful.
Spiritual Influence—Good.
Producer—Hamilton Theatrical Corp.

CAST

Peter the Great.....Emil Jannings
Catherine.....Dagney Servaes
Menchikov.....Bernhard Goetzke
Alexis.....Walter Janssen
Czarina Eudoxia.....Cordy Milovitch
Aphrosinia.....Alexandra Sorina

August 1 to 15, 1923.

Footage—6,042 ft.

Distributor—Famous Players

Our Opinion

MORAL OF THE PICTURE—Remorse Is a Relentless Teacher.

Powerful Presentation of Story of Russia's Greatest Czar—
Emil Jannings Superb in Title Role

Viewed from the standpoint of art, "Peter the Great" is a masterly screen achievement. Again Director Buchowetzki has demonstrated his skill in outlining prominent characters of history and his faith in results to be obtained from painstaking effort. "Peter the Great" also represents Emil Jannings' best work. The role as interpreted by him is a master creation. Peter is a fascinating combination of all the emotions—one of the features of Jannings' portrayal is the demonstration of thought behind an act. He looks, meditates, and then smiles blandly or raves like a demon, as the case may be. The story, filled to the brim with dramatic situations, is clearly outlined and drained to the last of every drop of its tragic content—and it is wonderfully directed. Buchowetzki has marvelous tricks of bringing one to a point of breathless consternation, for instance in the belief that some daringly suggestive act is about to be committed, and then, flinging tragedy into the center of the stage, dispels the momentary illusion. The battle scenes, the encounters between Peter and his weakling son Alexis, whom he murders after discovering him in a plot to usurp the throne; the swift glimpses of merrymaking in the great halls of the palace; the playful lovemaking between Peter and the refugee Catherine, who becomes his wife, are all splendidly realistic. There is no superfluous footage in "Peter the Great"; every inch of the film contains something interesting. The star is supported by an excellent cast, and we do not know a more beautiful or talented actress than Dagney Servaes, who plays the role of Catherine. The picture is best suited to high-class audiences.

STORY OF THE PLAY

Peter the Great, czar of all the Russians, offended the church when he commanded his armies to make war on Sweden to obtain an outlet for the Russian fleet, and sowed the seed of revolution. Divorced from the czarina, he marries a pretty refugee named Catherine, after which a plot to overthrow him and place his weakling son, Alexis, on the throne, is discovered. Alexis, placed on the rack by his father to make him tell who were his accomplices, is unable to name but one, the priest Adrian, formerly cast out of the palace by Peter for interfering with his commands. Determined to bring out the leaders of the conspiracy, Peter circulates the report that he is dead. The result is that Alexis is placed on the throne with great pomp, and

(Continued on next page)

No Advertising Support Accepted!

at the crucial moment Peter appears at the great doors of the hall and Alexis, throwing himself at his father's feet, begging for mercy, is shot and killed by his infuriated parent. Peter takes to his bed and dies of remorse.

PROGRAM COPY—"Peter the Great"—Featuring Emil Jannings

Peter the Great, czar of all the Russians, died of remorse. You will gain a valuable insight into an important period of Russia's history in the wonderful Buchowetzki directed production, "Peter the Great," with the superb Emil Jannings in the title role.

"McGUIRE OF THE MOUNTED"—[Cl- C] 50%

(Especially prepared for screen)

**Story:—Romance and Adventures of Member of Royal Mounted Trailing
Opium Smugglers**

VALUE

Photography—Good—Ben F. Kline.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Good—William Desmond.
Authors—Average—Raymond L. Schrock and
George Hively.
Direction—Good—Richard Stanton.
Adaptation—Average—George Hively.
Technique—Average.
Spiritual Influence—Neutral.

Producer—Universal

CAST

Bob McGuire.....William Desmond
Julie Montreau.....Louise Lorraine
Bill Lusk.....Willard Louis
Katie Peck.....Vera James
Andre Montreau.....P. J. Lockney
Major Cordwell.....William A. Lowery
Mrs. Cordwell.....Peggy Browne
HenriFrank Johnson
Sergeant Murphy.....Jack Walters

August 1 to 15, 1923.

Footage—5,020 ft.

Distributor—Universal

Our Opinion

TYPE OF PICTURE—Sensational.

Average Entertainment — Canadian Locale Interesting — Star and Cast Good

The average audience will like "McGuire of the Mounted" and may not notice that the continuity is a bit vague at times. The story is supposed to deal with McGuire's adventures with a dope gang, but unfortunately the details of this connection are trifling rather than red-blooded. The incident where the wife of the superior officer is discovered fondling McGuire is too far fetched to be convincing, and so also is the incident of his marriage to Katie under the influence of dope. The object of the latter frameup is not sufficiently clear. On the other hand there is much to be said in favor of the production, the locale is interesting and a good deal of the action is sensational. A good fire scene, in which the hero rescues the woman of his fake marriage, is one of the features of the latter half of the picture. William Desmond does well in the title role, and Louise Lorraine is charming as Julie. Vera James, playing the role of Katie Peck, gives one of the best performances of the picture.

STORY OF THE PLAY

Bob McGuire, of the Royal Northwest Mounted Police, loves Julie Montreau, whose father is shot by one of the dope ring which McGuire is trailing. Hoping to prevent further interference with his dope smuggling schemes, Bill Lusk, head of the ring, persuades Katie Peck, a girl of Lusk's gambling house, to put dope in McGuire's drink and while he is under the influence of the drug they stage a fake marriage. Later a second frameup in which Major Cordwell is brought to the window of his cabin to see his wife's arms around McGuire's neck, ends in a fight between the two men, affording an opportunity for Lusk to shoot Cordwell from the window and to hang the murder on McGuire. Katie, who is injured in a fire, tells about the fake marriage and also the true story of the killing of Cordwell. The close of the story leaves Julie and McGuire happy.

PROGRAM COPY—"McGuire of the Mounted"—Featuring William Desmond

The road to romance was a rocky one for Bob McGuire of the Royal Northwest Mounted. Come and see William Desmond and a fine supporting cast in a thrilling tale of tracking dope smugglers.

No Advertising Support Accepted!

"FOG"—[Class A] 80%

(Adapted from story of same name)

Story:—Youth's Struggle to Be Something in Face of Unfavorable Environment**VALUE**Photography—Very good—John R. Arnold.
TYPE OF PICTURE—Sentimental.
Moral Standard—Good.Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Author—Very good—William Dudley Pelley.
Direction—Very good—Paul Powell.
Adaptation—Average—H. H. Van Loan and Winifred Dunn.
Technique—Average.
Spiritual Influence—Good.**CAST**Madeline Theddon.....Mildred Harris
Nathan Forge.....Cullen Landis
Milly Richards.....Louise Fazenda
Mrs. Theddon.....Louise Dresser
Edith Forge.....Marjorie Prevost
Carol Gardner.....Ann May
Mrs. Forge.....Ethel Wales
Johanathan Forge.....Ralph Lewis
Si Plumb.....David Butler
Caleb Gridley.....Frank Currier
Gordon Ruggles.....Edward Phillips

August 1 to 15, 1923.

Producer—Max Graf

Footage—6,500 ft.

Distributor—Metro

Our Opinion**MORAL OF THE PICTURE—The Parent Commits a Crime Who Seeks to Destroy Youthful Ambitions and Correct Ideals.****Commendable Theme, But Production Loses Cast Through Careless Editing —Continuity and Plot Wobble After Fifth Reel**

"The Fog" gets a good start and is inspirational up to a certain point somewhere about the fifth reel, when the plot begins to be weak-kneed, and we wonder why the editors did not make closer connections. The material supplied by the director is worthy of more painstaking effort in assembling, and in any event the majority of audiences will find the production satisfying, although the scheme of the story fits the high-class audience rather than the cheaper sections. For instance, to fully appreciate the intention of author and director one must be able to feel with the youth whose struggle to exist on a higher plane is hampered by a discouraging home environment. It would seem that the adapters did not see clearly just what should be eliminated and what should be kept in the screen story. As an example we would quote the case of Edith Forge, which has little or nothing to do with the main theme. And as a purely technical error we would point to the sudden transportation of Madeline Theddon from her home town to Red Cross service in Russia. It is also regrettable that the hero's romantic bump leads him astray on the love path so many times before he finally reaches the goal of contentment with his twin soul Madeline. The characterization is particularly interesting and well taken care of. Mildred Harris is beautiful and convincing in the role of Madeline, and Cullen Landis is satisfactory as Nathan Forge, the misunderstood youth. Ralph Lewis plays the hard-hearted father in his usual good style, and David Butler gives a fine performance as Si Plumb, an employee of the tannery. Frank Currier, too, is excellent, and Ethel Wales gives one of the best portrayals of the picture as the wornout wife and mother. In the earlier scenes of the picture, where Ralph Lewis, Ethel Wales and Cullen Landis hold the center of the stage, an astonishing realism is arrived at by careful attention to the psychology of the story, and the details that go to make up every-day life. Louise Fazenda, Louise Dresser, Marjorie Prevost, Ann May and Edward Phillips are also worthy of individual praise.

STORY OF THE PLAY

Nathan Forge, son of Johnathan Forge, who reads his bible, but fails to put its teachings in practice, yearns for the finer things of life, and develops secretly a gift for writing poetry. Forced to work in Caleb Gridley's tannery to pay off a mortgage on his father's property, he wins Caleb's admiration when he plays square in a fight with the bully, Si Plumb, and finds a friend in a man usually thought to be a grouch. As time goes on, Johnathan buys the box factory and later attempts to abscond with funds belonging to the stockholders. Caleb arrives in town just in time to prevent Nathan from being locked in jail with his father. When the war breaks out he enlists and is sent to Russia, where he finally meets again Madeline Theddon, whose childish glance he has carried in his heart since childhood. The story also includes a couple of affairs, one of which leads him to marry in haste, after which he is granted a divorce.

(Continued on next page)

No Advertising Support Accepted!

The story ends with the betrothal of Madelaine and Nathan. The main events have to do with Nathan's struggle for escape through a fog of misunderstandings and hampering conditions.

PROGRAM COPY—"The Fog"—With an All-Star Cast

If you have ever tried to attain a serious goal in the face of discouragements, you will appreciate the struggle of Nathan Forge, the unhappy youth in the fascinating story, "The Fog." Cullen Landis, Mildred Harris, Ethel Wales, Ralph Lewis and other excellent and well-known players appear in this picture.

"WANDERING DAUGHTERS"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Father Solves Problem of Dealing With Modern Flapper by Bringing Her World to Her Door

VALUE

Photography—Very good—Not credited.

TYPE OF PICTURE—Fascinating.

Moral Standard—Good.

Story—Excellent—Drama—Family.

Cast—Excellent—All-Star.

Author—Excellent—Dana Burnet.

Direction—Excellent—James Young.

Adaptation—Excellent—James Young.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Sam E. Rork

Footage—5,619 ft.

Distributor—First National

CAST

Bessie Bowden.....Marguerite de la Motte
Will Bowden.....William V. Mong
Annie Bowden.....Mahel Van Buren
Geraldine Horton.....Marjorie Daw
Charles Horton.....Noah Beery
John Hargraves.....Pat O'Malley
Austin Trull.....Allen Forrest
Servant in Bowden home.....Alice Howell

August 1 to 15, 1923.

Our Opinion

MORAL O'THE PICTURE—If You Would Understand the Flapper You Must Keep Pace With Her.

Human Development Through Excellent Direction Production's Charm

"Wandering Daughters" is one of the most fascinating of domestic dramas. It has been skilfully directed and in a way that has put the players at their ease. It is decidedly James Young's best effort in moving picture direction, and to the average person the chief charm of the production will be the human development of the story. William V. Mong's portrayal of Will Bowden, father of the flapper, is delightful, and in a sense, unusual. To be sure, the author is responsible for the interesting contrast drawn between Bowden, and Horton, the other father of the story, who dealt harshly, unsympathetically with his jazzy young daughter; but to Mr. Mong's capability as an actor of judgment and talent is due a great deal of praise for the lovable character of Bowden as he appears to us in the picture. Next in prominence comes Marguerite de la Motte as Bessie Bowden. She is charmingly natural and plays the role with rare intelligence. Pat O'Malley, with fewer opportunities, also does well, and Allen Forrest is quite equal to the requirements of the character, Austin Trull, artist and heart breaker. Marjorie Daw is lovely, and Alice Howell adds a delightful note of comedy. We feel sure that "Wandering Daughters" will prove a good box office attraction, and that no one will leave the theatre where it is shown, disappointed.

STORY OF THE PLAY

Bessie Bowden's introduction to Austin Trull, an artist and member of the country club, placed her fiance, John Hargraves, at a disadvantage, because John's desire to make enough money on which to provide a good home for Bessie, caused him to become more settled than Bessie approved of. Mr. Bowden, realizing that his daughter was merely touched with a youthful fascination, decided to live up to Bessie's ideas. So also did John at the inspiration of Bowden. And so it was that when Trull revealed himself to be a yellow cad, making love to several girls at the same time, Bessie finally awakens to a sense of her folly, and the story closes with the wedding ceremony being performed while dad holds the sheriff from the door, keeping pace with Bessie's ideas of life having swamped him.

PROGRAM COPY—"Wandering Daughters"—With an All-Star Cast

Nothing could be more fascinating than the story of keeping pace with a modern flapper as told in "Wandering Daughters." William V. Mong, Marguerite de la Motte, Pat O'Malley, Allen Forrest, Marjorie Daw and Alice Howell are members of the excellent cast.

No Advertising Support Accepted!

"EMPTY CRADLE"—[Class A] 80%

(Adapted from "Cheating Wives")

Story:—Poor Mother's Dream of Having Sold Baby Into Wealthy Home

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Sentimental.
Moral Standard—Good.

Story—Very good—Drama—Family.
Stars—Very good—Mary Alden and Harry Morey.
Author—Very good—Leota Morgan.
Direction—Very good—Burton King.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Good.
Producer—Truett

CAST

Alice Larkin.....Mary Alden
John Larkin.....Harry T. Morey
Buddy.....Mickey Bennett
Frankie.....Edward Quinn
Baby Louise.....Helen Rowland
Robert Lewis.....Coit Albertson
Ethel.....Madelon La Varre
Martha Blake.....Rica Allen

August 1 to 15, 1923.

Footage—6,000 ft.

Distributor—State Rights

Our Opinion

MORAL OF THE PICTURE—The Consequences of a Lie are Apt to Be Far-Reaching.

Human Interest Strong Factor — Interesting Dream Story — Good Christmas Features—Cast Excellent

In summing up the merits of "The Empty Cradle," we find that one of the picture's big assets lies in having Mary Alden in the mother role. Her work in this picture is almost as good, if not quite as clever, as in that other splendid production, "The Old Nest." "The Empty Cradle" is not as strong, nor as convincing as the latter, and we find ourselves wondering about the moral aspect of the scenes showing the mother, who has won luxury for her babies, herself and husband, allowing herself to respond to the embraces of a former lover. The fact that this is part of a dream seems to eliminate any objectionable influence. The story is different and quite fascinating. It would have made an excellent Christmas film minus the scenes just mentioned; for what could be more touching than children waking upon Christmas morning to empty stockings—or the attempt of a mother to make good her promise that Santa will come the following night, by appealing to a rich but hard-hearted relative? The way in which the children of the picture have been directed is worthy of note. They are never for a moment anything but a part of the story they are playing—they are natural as life itself, falling into line with the various amusing or pathetic details of the picture in a most delightful fashion. Mary Alden wears some pretty and becoming gowns in the dream story, in which also there are artistic settings. The general details of the production are good, the editing is carefully done, and the subtitles are effective and are arranged in correct relationship to the action. They are decidedly an aid in creating sympathy for the characters. Harry Morey gives a fine performance as the town's most prominent failure. The cast is good throughout, and we believe this picture will please in any theatre.

STORY OF THE PLAY

In the town of Bloomdale the people on the hill did not associate with the people of the road, and when a certain young woman married "into the road" her friends ostracized her, principally because her husband was counted shiftless, and the woman, with her three children, were always at the point of starvation. When Christmas came and the two boys' letters to Santa Claus brought no response the mother went to the aunt, who treated her as an outcast, and begged for Christmas toys for her children. Returning unsuccessful, and despondent, she is tempted by a stranger to sell her baby girl to a wealthy, but childless family. Falling asleep she dreams that she has yielded, that also her aunt has died, and that she has deceived her husband, who has been temporarily blind from an accident, by telling him that the baby is dead, and that she has inherited the big house on the hill. There, with the money from the sale of her baby they live in luxury, and having followed the stranger and learned that she has been adopted by the childless wife of her former lover, she frequents his home as much as possible, until her husband becomes jealous and tragedy occurs when he follows and accidentally shoots the child in the arms of the man. Then she awakens and meets the stranger, who comes with fifty thousand dollars in payment for the baby with a decided "NO!"

PROGRAM COPY—"The Empty Cradle"—Featuring Mary Alden and Harry Morey

Don't miss seeing Mary Alden in the role of the mother who was tempted to sell her child, and who was brought to a realization of what it would mean to her through a dream. Harry Morey and three talented children are in the cast.

No Advertising Support Accepted!

"BROKEN VIOLIN"—[Class C] 50%

(Especially prepared for screen)

Story:—Crook's Attempt to Gain Fortune by Pretending to Be Grandson of Rich Old Man

VALUE

Photography—Good—George Peters,
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Cast—Good—All-Star.
Author—Average—George R. Rogan.
Direction—Average—Jack Dillon.
Adaptation—Average—L. Case Russell.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Atlantic Features Inc.

CAST

John Ellsworth.....Warren Cooke
Mary Ellsworth.....Rita Rogan
Gault.....Henry Sedley
Phil Carter.....Gladden James
Jeremy Ellsworth.....Joseph Blake
Lumberman's Daughter.....Dorothy Mackaill
Mary's governess.....Zena Keefe

August 1 to 15, 1923.

Footage—5,700 ft.

Distributor—Arrow

Our Opinion

MORAL O'THE PICTURE—None.

Familiar Plot Has One or Two Sensational Features—Not Strong Enough for High Class Theatres

This is essentially a feature for the cheaper house. "The Broken Violin" is ordinary in plot, adaptation and direction, and provides little excuse for its title. One of the features of the picture is the character work done by Joseph Blake in the role of Jeremy Ellsworth. Mr. Blake's portrayal of the soured old millionaire is exceptional. Gladden James also gives a good performance as Phil Carter, who impersonates Jeremy's grandson with the purpose of gaining possession of the old man's fortune, and Henry Sedley is exactly the type for the role of Gault. Dorothy Mackaill and Zena Keefe do well in less prominent roles, and the child, Rita Rogan, is pleasing as Mary Ellsworth. There are one or two sensational features which include a rapid fight and some aeroplane stunts.

STORY OF THE PLAY

Jeremy Ellsworth, a millionaire who has broken with his daughter because she married against his will, sends for his two grandchildren, John and Mary, as he feels himself slipping nearer the border of the other world. Mary, who lives on the east side with her maternal grandfather, is easily obtained, but John, residing in a Canadian lumber camp, is a long journey away. Gault, the old man's secretary, sees in the situation an opportunity to gain possession of millions by having a friend Phil Carter, impersonate John. In the events that follow, John arrives on the scene, and then the fight starts in earnest. The story closes with the betrothal of John and a girl he met in Canada.

PROGRAM COPY—"The Broken Violin"—With an All-Star Cast

The old saying, "Murder will out," again proved true when Phil Carter was caught in the act of impersonating another man. You will enjoy John Ellsworth's fight for possession of his own, and the thrills provided by the sensational story, "The Broken Violin."

"MAN AND WIFE"—[Class B] 65%

(Especially prepared for screen)

Story:—Experience of Two Sisters Long Separated, Who Marry Same Man

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Unusual.
Moral Standard—Average.

Story—Average—Melodrama—Adults.
Cast—Good—All-Star.
Author—Average—Not credited.
Direction—Good—John L. McCutcheon.
Adaptation—Good—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Effanem Productions, Inc.

CAST

Dolly Perkins.....Gladys Leslie
Dora Perkins.....Norma Shearer
Judge Perkins.....Maurice Costello
Mrs. Perkins.....Edna May Spooner
Dr. Howard Fleming.....Robert Elliott
Walter Powell.....Ernest Hilliard

August 1 to 15, 1923.

Footage—4,379 ft.

Distributor—Arrow

Our Opinion

MORAL O'THE PICTURE—None.

Unpleasant Theme Pleasingly Presented—Attractive Settings and Good Cast

"Man and Wife" is not a picture with a mission, nor is it based on a
(Continued on next page)

No Advertising Support Accepted!

pleasant subject, but because an excellent cast has been chosen to play it, and because artistic photography and settings have been added to other good features in the production, the result is satisfactory from the standpoint of entertainment. One rather stands aghast when the former wife of Dr. Fleming looms up after he has married her sister and a child is about to be born. The situation in which the sister believed to be dead has been confined in a sanitarium, is unusual but not improbable, and if the exhibitor knows his people well enough to be able to choose pictures they like, he will have no trouble in answering the question as to whether this is the one for him or not. It contains a great deal of human interest, and but for a slight jar now and then in the smoothness of the continuity it can be classed as a good production. Gladys Leslie and Norma Shearer are charming in the leading feminine roles, and Maurice Costello and Robert Elliott, and also Edna May Spooner, give excellent performances.

STORY OF THE PLAY

Caleb Perkins, a farmer living in the Berkshire Hills with his wife and two daughters, caused Dora, the older of the two, to run away from home to escape marriage with a man of his choosing. Later a stranger comes to the hills, Dr. Howard Fleming, and Dolly, the younger, loves and marries him. It happens that he was the husband of her sister, whom he believes to have died while he was on a trip to Miami, the fact that she has been placed in a private sanitarium by a man with whom she was motoring when she was injured, having been kept a secret. When Fleming finally learns the truth, he sends for her and has her placed in an unused wing of the house, and Dora, wandering out of her room, comes face to face with her sister. Dolly decides that her duty is to go back home. But later fate takes a hand and Dora dies, and Dolly returns to Dr. Fleming with her child.

PROGRAM COPY—"Man and Wife"—With an All-Star Cast

What could a just woman do, discovering that unawares she had married her sister's husband? This strange tale of two sisters of the Berkshire Hills will interest you. Two pretty screen stars appear in the film, Gladys Leslie and Norma Shearer.

"CHILDREN OF JAZZ"—[Class A] 80%

(Adapted from play, "Other Times")

Story:—Jazz-Infected Girl Shown Folly of Ways by Forgotten Fiance

VALUE

Photography—Very good—Dev Jennings.
TYPE OF PICTURE—Spirited—Unusual.
Moral Standard—Fair.

Story—Very good—Comedy-melodrama—

Adults.

Cast—Very good—All-Star—With Theodore Kosloff, Recardo Cortez, Eileen Percy and Robert Cain.

Author—Very good—Harold Brighouse.

Direction—Very good—Jerome Storm.

Adaptation—Very good—Beulah Marie Dix.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Paramount

CAST

Richard Forestall.....Theodore Kosloff
Ted Carter.....Recardo Cortez
Clyde Dunbar.....Robert Cain
Babs Weston.....Eileen Percy
Lina Dunbar.....Irene Dalton
John Weston.....Alec B. Francis
Adam Forestall.....Frank Currier
Blivens.....Snitz Edwards
Deborah.....Lillian Drew

August 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Beware of Jazzy Ideals—Tried Standards of Life Are Best.

Well-Staged Production Lives Up to Significance of Title

"Children of Jazz" lives every inch up to the significance of its title, and is full to the brim of interesting things. In presenting a jazzy production such as this is you are bound to have the majority of your patrons with you, although there are those who will object to the picture on the strength of the heroine's trifling attitude toward men. Babs Weston, played charmingly by Eileen Percy, thinks no more of kissing a man or allowing him to embrace her, than she does of eating her breakfast; and the lesson handed her by her forgotten, first fiance, is staged in the lighter vein. This viewed from the angle of the box office is apt to be counted an asset rather than a fault, and it seems to us that the fairest way to judge "Children of Jazz" is on its face value—in other words, just for what it is, one of the peppiest, jazziest of moving pictures. It is extravagantly staged, and moves in one breath from modern to century old settings and costumes. A dash of the spectacular will be found in the foundering of an aero-

(Continued on next page)

No Advertising Support Accepted!

plane in a storm at sea, and with the arrival of drenched occupants at the home of the hero on an isolated island a vein of comedy creeps in. In fact, the entire story—a story without much plot—is visualized in light-hearted style. Theodore Kosloff gives an artistic performance as Richard Forestall, soldier of fortune, and the one young man of the story with serious ideas. Richard, it may be noted, lays bare to the others the folly of their good-for-nothing lives. Robert Cain, Recardo Cortez, Irene Dalton, Alec Francis and Snitz Edwards are among the best of an excellent cast. Photography and illumination are splendid, and effectively worded subtitles add jazz to jazz.

STORY OF THE PLAY

Babs Weston becomes engaged to Richard Forestall as he is about to board a boat for Europe. Later she forgets him, and while her father is absent on a mission in the Orient, she becomes associated with a jazz crowd, and when Richard and Bab's father arrive at the Weston home together, she is in the midst of a jazz party, and has become engaged to two more men. When an aeroplane in which Babs is riding along with Clyde Dunbar, about to be divorced from his wife, is stranded on the beach of an island on which Richard's father lives, Richard, who has arrived by yacht, proceeds to teach her a lesson on the folly of jazz, after smashing the radio communication to the mainland. The end reveals to Babs the fact that she really loves Richard.

PROGRAM COPY—"Children of Jazz"—Featuring Theodore Kosloff, Recardo Cortez, Robert Cain and Eileen Percy

Pretty Babs Weston discovered the folly of jazzing a romance when her first and only love revealed to her the colors under which she was sailing. Theodore Kosloff Recardo Cortez, Robert Cain and Eileen Percy are members of the cast of this jazziest of jazz pictures.

"DIVORCE"—[Class A-c] 90%

(Adapted from story of same name)

Story:— Wife Saves Marital Bark from Divorce Courts by Losing Success-Drugged Husband His Job

VALUE

Photography—Excellent—Jack MacKenzie.
TYPE OF PICTURE—Fascinating.
Moral Standard—Good.

Story—Excellent—Drama—Family.
Star—Excellent—Jane Novak.
Author—Excellent—Andrew Bennison.
Direction—Excellent—Chester Bennett.
Adaptation—Excellent—Andrew Bennison.
Technique—Excellent.
Spiritual Influence—Good.
Producer—Chester Bennett

CAST

Jane Parker.....Jane Novak
Jim Parker.....John Bowers
George Reed.....James Corrigan
Mrs. George Reed.....Edythe Chapman
Gloria Gayne.....Margaret Livingston
Townsend Perry.....Freeman Wood
Winthrop Avery.....George Fisher
"Dicky" Parker.....Phillipe DeLacy

August 1 to 15, 1923.

Footage—6,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Patience and Understanding Can Often Cheat the Divorce Courts.

Well-Pointed Lesson in Fascinatingly Human Production

There are various reasons why "Divorce" is a production that every exhibitor will want to play, foremost among which is the fact that it is produced humanly. The people of the story do pretty nearly if not always just what we would do in their places. Of course, all men are not of the type of Jim Parker, the success-intoxicated husband, but many women resemble the patient, thoughtful type so exquisitely portrayed by Jane Novak. Chester Bennett's direction leaves no stray ends, as it were—each thread of the story is drawn neatly into place, and the development of the plot is rich in details that are necessary to realism in setting the central figures. The child Phillipe DeLacy is delightfully natural, and the scenes in the early part of the picture, where father, mother and child romp about the happy home, previous to the days when too much success put a crimp in domestic harmony, are especially pleasing. John Bowers is excellent in the role of Jim Parker, and Margaret Livingston as Gloria Gayne, with her net out for every man she thinks has money, is exactly the type for the part. The cast is good throughout, the settings are artistic, and we are quite sure that the picture will give the best of satisfaction wherever it is played. It contains a valuable lesson that is delivered without preachment.

STORY OF THE PLAY

When Jane Parker's mother divorces her father, her own husband assures her that theirs is a love of the past, the future and forever. But when Jim Parker is promoted to a position

(Continued on next page)

No Advertising Support Accepted!

that necessitates a home in the wealthy section, he becomes arrogant, selfish and fond of display, and the result is, that caught in the net of coquettish, Gloria Gayne, a woman he meets at a cabaret, he peevishly suggests divorce to Jane. But Jane, realizing that her husband is suffering from an over-dose of success asks her father, who is one of the directors of the concern for which Jim is manager, to have him discharged, confident that the cure, though painful, is sure. The inevitable happens Gloria turns him down, and he finally seeks consolation with his wife, a wiser and happier man.

PROGRAM COPY—"Divorce"—Featuring Jane Novak

Here is a picture that you ought to see. If you have marital troubles it will show you how to straighten them out and if you haven't you may gain a lot of respect for yourself. Pretty Jane Novak is the star, supported by John Bowers and a fine cast.

"SELF MADE WIFE"—[Class A] 80%

(Adapted from story of same name)

Story:—Experience of Wife of Newly Rich Husband Learning Ropes of New Environment

VALUE

Photography—Very good—William Fildew.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Very good Drama—Adults.
Cast—Very good—All-Star.
Author—Very good—Elizabeth Alexander.
Direction—Very good—Albert Kenyon.
Adaptation—Very good—Albert Kenyon.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Corrie Godwin.....Ethel Grey Terry
Tim Godwin.....Crauford Kent
Dodo Sears.....Virginia Ainsworth
J. D. Sears.....Phillips Smalley
Elena Vincent.....Dorothy Cummings
Tim Godwin Jr.....Maurice Murphy
Jimmy Godwin.....Turner Savage
The Baby.....Honora Beatrice
Hotchkiss.....Tom McGuire
Mrs. Satler.....Laura LaVarnie
Bob.....Mathew Betz
Allerdycy.....Frank R. Butler

August 1 to 15, 1923.

Producer—Universal

Footage—4,960 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Wife's Appearance Factor of Holding Husband's Interest.

Lavishly Staged Production Has Pep of Box Office Attraction

"The Self-Made Wife" is a fascinating picture because it is well made. There are scenes with the fast set that are interesting as such, representing the frivolous whirl in which people of that order live. These scenes are touched here and there with comedy, and in the midst of the merry making the wife, who tries to learn something of the life that appears to her husband, by dressing the part, and drinking as the others do, decides that she is not interested in living that way. This decision gives the story a moral balance that it would not have otherwise, and brings the wife home to a husband who, for the first time, realizes his wife's claim to beauty when he sees her arrayed in gorgeous attire. The subtitles aid the picture in being a bit risque, and from first to last the director's idea has been to put the pep into his production. The cast is a well chosen one, Ethel Grey Terry and Crauford Kent in the lead. Virginia Ainsworth does excellently as Dodo Sears, under whose influence Corrie dons the latest and skimpiest of gowns and breaks into the silly whirl. Dorothy Cummings is charming as Elena Vincent, and Phillips Smalley and others of the cast do a splendid best in keeping the spirit of fun moving. This is a good feature for the transient house and some neighborhood houses. It is not the kind to exhibit before children.

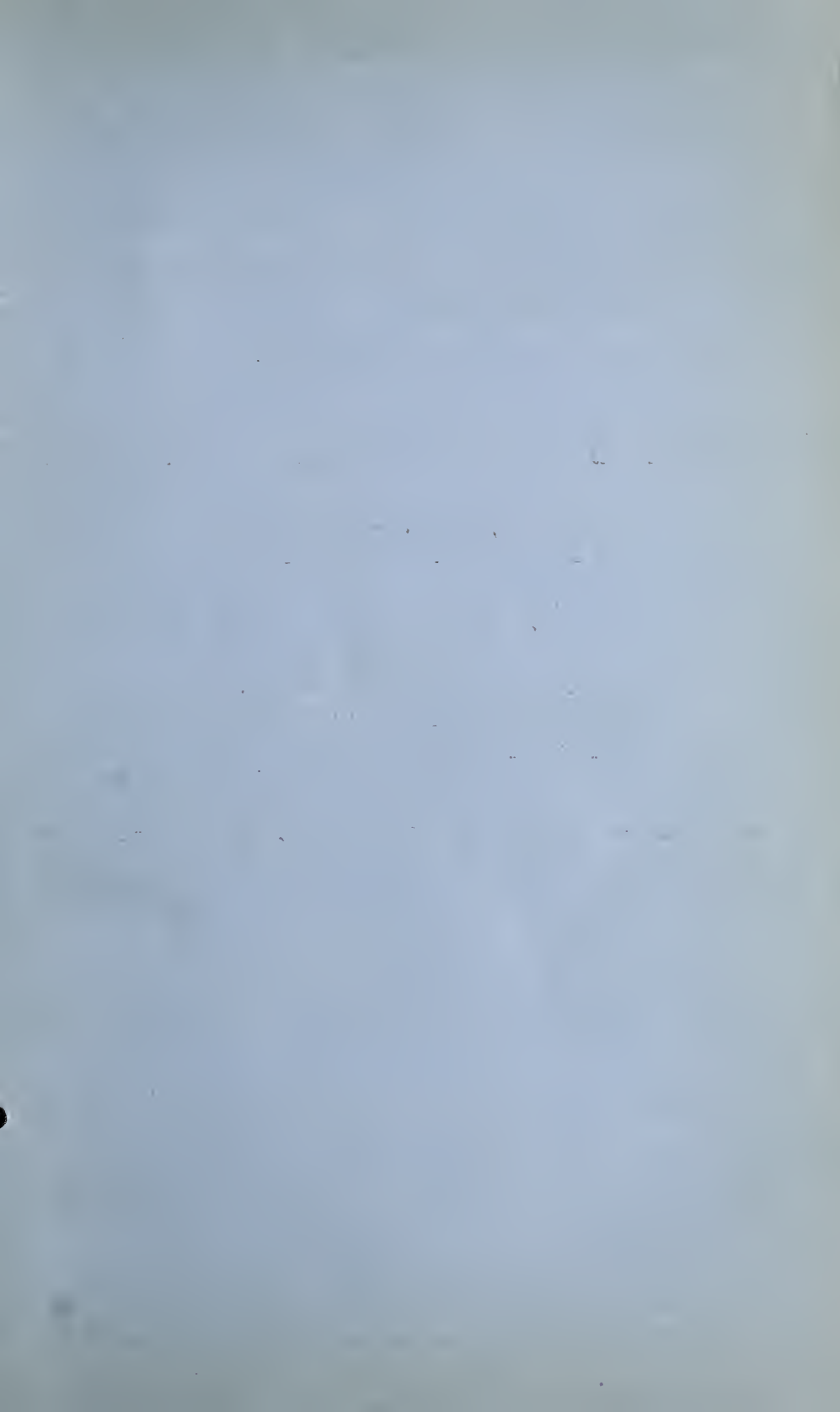
STORY OF THE PLAY

Tim Godwin, a college graduate, gambles heavily in oil, struggles through a period of poverty with his wife, Corrie, always patient and helpful, and then overnight becomes a millionaire through the discovery of a gusher. In the new life Corrie continues to keep the even pace of her poverty days devoting herself to her children. But not so with Tim, who believes in living up to your purse, and so the matrimonial bark begins to wobble. Tim engages Elena Vincent as social secretary for his wife in the hope of making Corrie over into a modern type, but to no avail. But when Tim falls in love with Miss Vincent and far-seeing Dodo Sears determines to show Tim a thing or two regarding his beautiful wife, Corrie, under guidance, enters the smart set, towering head and shoulders over other women with her beauty and becoming gowns. Disgusted with the life led by her new acquaintances, she returns home to a husband who is fascinated at the first glimpse of the made over Corrie.

PROGRAM COPY—"The Self-Made Wife"—With an All-Star Cast

Should a wife dress to suit her husband's walk in life? This is the question asked in the sensational production, "The Self-Made Wife," played by Ethel Grey Terry, Crauford Kent, Dorothy Cummings, Virginia Ainsworth, Phillips Smalley and other well-known screen artists.

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Issued Twice a Month — 1st and 15th

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

AUGUST 15 to 31, 1923

No. 9

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80%—"BRASS BOTTLE"
First National—(Page 140)
- 80%—"CIRCUS DAYS"
Not Given—(Page 136)
- 80%—"HELL'S HOLE"
Fox—(Page 139)
- 80%—"LEGALLY DEAD"
Universal—(Page 147)
- 90%—"PURPLE HIGHWAY"
Famous Players—(Page 138)
- 80%—"RUPERT OF HENTZAU"
Selznick Dist. Corp.—(Page 135)
- 80%—"SUCCESS"
Metro—(Page 137)
- 80%—"THREE WISE FOOLS"
Goldwyn—(Page 133)
- 80%—"VICTOR"
Universal—(Page 134)



Published by
**JAMES T. IGOE COMPANY
PRINTERS**

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Publication Date 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, semi-monthly, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 12

AUGUST 15 to 31, 1923

No. 9

INDEX

Per Cent	Play	Distributor	Page
80%	—“Brass Bottle”	First National	140
80%	—“Circus Days”	Not given	124
50%	—“Flames of Passion”	State Rights	141
65%	—“Flying Dutchman”	F. B. O.	142
40%	—“Forbidden Range”	State Rights	145
65%	—“Gentleman of Leisure”	Not given	146
50%	—“Girl from the West”	State Rights	146
80%	—“Hell’s Hole”	Fox	139
25%	—“Itching Palms”	F. B. O.	135
80%	—“Legally Dead”	Universal	147
50%	—“Love Brand”	Universal	140
65%	—“Man Between”	Associated Exhibitors	148
90%	—“Purple Highway”	Famous Players	138
80%	—“Rupert of Hentzau”	Selznick Dist. Corp.	135
65%	—“Scarlet Lily”	First National	143
65%	—“Steel Rail” (Serial)	Universal	144
80%	—“Success”	Metro	137
80%	—“Three Wise Fools”	Goldwyn	133
50%	—“Through the Flames”	State Rights	144
80%	—“Victor”	Universal	134

No Advertising Support Accepted!

September Brings the Money Season!

It's the time to serve better than ever before.
Show only the best—the best will be attracted.
Sincere service will build up your business.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"THREE WISE FOOLS"—[Class A]80%

(Adapted from story of same name)

Story:—Experience of Three Old Bachelors Who Inherit Daughter of Woman They Loved

VALUE
Photography—Very good—Charles Van Enger.
TYPE OF PICTURE—Romantic—Humorous.
Moral Standard—Good.

Story—Very good—Comedy-melodrama—Family.

Cast—Very good—All-Star.
Author—Very good—Austin Strong.
Direction—Very good—King Vidor.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Average.

Producer—Goldwyn

CAST
Findley Claude Gillingwater
Rena Fairchild } Eleanor Boardman
Sydney Fairchild }
Hon. James Trumbull William H. Crane
Dr. Gaunt Alec Francis
John Crawshaw John Sainpolis
Benny the Duck Brinsley Shaw
Gray Fred Esmelton
Gordon William Haines

August 15 to 31, 1923.

Footage—5,000 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None Outstanding

One of the Season's Best Productions—Humor and Melodrama Combined

"Three Wise Fools" will be enjoyed by high class audiences who will appreciate the finer elements of the play. The situation on which the story is built is in the first place romantic, and in the second place exceedingly humorous. For what could be funnier than the plight of three old bachelors anticipating disturbance of the peace in the arrival of an inheritance in the shape of a child, the sex and age of which they are uncertain? As it happens the child is a young lady, who proves herself both lovable and affectionate; and the rather drab atmosphere of the home of the three bachelors reflects the laughter and sunshine of youth. The last reels of the picture introduce a melodramatic situation of considerable force where the girl's father escaped from prison discovers that his daughter is in the home of the judge who sentenced him to prison for an offense he did not commit, and where his prison pal confesses to the forgery for which his friend was sentenced. Eleanor Boardman is charming as the girl, and Alec Francis, Claude Gillingwater and William H. Crane

(Continued on next page)

No Advertising Support Accepted!

are delightful as the three old bachelors. The settings of the picture are artistic, and those in the home of the bachelors are particularly attractive. This feature is sure to give satisfaction.

STORY OF THE PLAY

Three old bachelors, who in their youth loved the same girl, receive a message written by the woman years afterward, on her deathbed asking them to care for her child Sydney. Believing that the child is a boy of tender years, they are agreeably surprised when a beautiful young girl arrives on the scene. The girl, Sydney Fairchild, transforms the home of the bachelors into a place of love and laughter; but when suddenly she appears to be implicated with a pair of crooks happiness is replaced by consternation and sorrow, and it is not until the situation is cleared up in the discovery that the escaped prisoner, determined to get Judge Trumbull, one of Sydney's guardians, is her father sentenced to prison by Trumbull years before and by the confession of another to the crime supposed to be committed by the escaped prisoner.

PROGRAM COPY—"Three Wise Fools"—With an All-Star Cast

Can you imagine how three old bachelors would feel on being requested to mother a child? Don't miss "Three Wise Fools." One of the season's best comedy-melodramas, played by an A-1 cast.

"VICTOR"—[Class A]80%

(Adapted from "Two Bells for Pegasus")

Story:—Adventures of Son of English Lord in Prize Ring

VALUE

Photography—Very good—Clyde de Vinna.

TYPE OF PICTURE—Humorous—Adventurous.

Moral Standard—Average.

Story—Very good—Comedy-drama—Family.

Star—Very good—Herbert Rawlinson.

Author—Very good—Gerald Beaumont.

Direction—Very good—Edward Laemmle.

Adaptation—Very good—E. Richard Schayer.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Universal

CAST

Hon. Cecil Fitzhugh Waring.....	Herbert Rawlinson
Teddy Walters.....	Dorothy Manners
Lord Waring.....	Frank Currier
J. P. Jones.....	Otis Harlan
Chiquita Jones.....	Esther Rawlston
Porky Schaup.....	Eddie Gribbon
Jacky Williams.....	Tom McGuire

August 15 to 31, 1923.

Footage—4880 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None

Spicy Presentation Has Good Comedy Bits—Fight Scenes Average

The hero of "The Victor" is an amusing English type which is played by Herbert Rawlinson in a fascinating devil-may-care fashion. A good situation is established by the author in which Cecil Waring, son of an English lord, finds himself in New York penniless, and after making the acquaintance of a pretty girl breakfasting on doughnuts on a park bench, is recognized by a man who knew his father and is handed the finest suite of rooms in one of the big hotels. The way in which Cecil gets into the prize ring and finally becomes the savior of the family exchequer affords some good comedy. The picture is carefully edited and illuminated by effective subtitles. You can't make a mistake on this one—your patrons are sure to like the humorous adventurous spirit of the play. Dorothy Manners is attractive in the feminine lead, and Frank Currier and Otis Harlan help out the comedy considerably. The fight scenes are not as technically correct as some we have seen, but are amusing and quite thrilling withal.

STORY OF THE PLAY

When Hon. Cecil Fitzhugh Waring came to America to seek a job and incidentally to escape a matrimonial alliance not to his liking, he had no idea that work was so hard to find, and it wasn't surprising that Teddy Walters, pretty actress out of luck stared in surprise when the well-dressed Englishman lifted a doughnut from the gravel walk, brushed it with his kerchief and devoured it hungrily. Later Cecil meets good fortune when a hotel clerk discovers that he is the son of Lord Waring, and he is soon in possession of the best suite in the place. Before he is totally disgraced his father arrives from England, and Cecil, who has been picked by a fight manager as a likely competitor for a certain middleweight, accepts the offer to get money to release his father from indebtedness. His success wins his father's admiration to the extent that he withdraws his objections to his son's marriage to an actress.

PROGRAM COPY—"The Victor"—Featuring Herbert Rawlinson

If you have a drop of sporting blood in your veins you will like the latest Herbert Rawlinson feature, "The Victor," in which a young English aristocrat is forced into the prize ring to save the family exchequer.

No Advertising Support Accepted!

"ITCHING PALMS"—[Class E]25%

(Especially prepared for screen)

Story:—Complications Arise Over a Hidden Packet of Counterfeit Money

VALUE

Photography—Good—William Marshall.
TYPE OF PICTURE—Uninteresting.
Moral Standard—Average.

Story—Poor—Comedy-melodrama—Family.
Cast—Good—All-Star.
Authors—Poor—Wyndham Gittens and Helmer Bergman.
Direction—Poor—James W. Horne.
Adaptation—Poor—Wyndham Gittens and Helmer Bergman.
Technique—Poor.
Spiritual Influence—Neutral.

Producer—Not credited

CAST

Jerry Tom Gallery
Jerry's Father..... Hershal Mayall
Virgie Virginia Fox
Mac Tom Wilson
Obadiah Simpkins..... Joseph Harrington
Village Dumbbell..... Victor Potel
Grandma Gano..... Gertrude Claire
Doctor Peak..... Robert Walker
Judge Barrett..... Tom Lingham
Constable Coman..... Richard Cummings

August 15 to 31, 1923.

Footage—5,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None

Crudely Made Production not Likely to Get Across—Good Cast but Action Misses Fire

There is little to be said in favor of "Itching Palms," which is evidently meant for a comedy-drama. It is played by a good cast, whose work throughout suffers from incapable direction and a trifling story. No doubt the adaptation is to blame in good measure for the faultiness of the picture in which comedy that might have gotten across fails completely. The outline of the plot is vague, the continuity poor, the subtitling trivial—but what is the use of dwelling longer on the errors of an unentertaining picture.

STORY OF THE PLAY

Jerry returning home on a freight car brings with him a tramp he has picked up on the way. In a bucket of water drawn from the old well on his grandmother's farm they discover a five dollar bill, which they invest in ingredients for patent medicine. In the meantime Grandma Gano is searching for a packet of money stolen from the post office, and hidden away somewhere on the farm by her son who keeps out of sight for fear of being arrested as a thief. A good deal of the action takes place in and about a house supposed to be haunted. Finally Dr. Peak, who is the guilty one in the theft, is caught and arrested by a detective who has been posing as the "village dumbbell." The close of the story shows Jerry and his sweetheart, Virgie, and his grandmother settling down in their own little home, after the packet of money is found and discovered to be counterfeit.

PROGRAM COPY—"Itching Palms"—With an All-Star Cast

You'll enjoy this harum scarum chase for a mysterious packet found hidden in an old well. An all-star cast plays the picture.

"RUPERT OF HENTZAU"—[Class A]80%

(Adapted from novel of same name)

Story:—Adventures of Young Englishman Who is the Double of Monarch of Fictitious Kingdom

VALUE

Photography—Very good—Glan MacWilliams.
TYPE OF PICTURE—Romantic—
Adventurous.
Moral Standard—Average.

Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Author—Very good—Sir Anthony Hope.
Direction—Very good—Victor Heerman.
Adaptation—Very good—Edward J. Montagne.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Myron Selznick

CAST

Queen Flavia..... Elaine Hammerstein
Rudolph, King of Ruritania } Bert Lytell
Rudolph Rassendyll }
Rupert of Hentzau..... Lew Cody
Countess Helga Von Tarlenheim.....
..... Claire Windsor
Colonel Sapt Hobart Bosworth
Count Fritz Von Tarlenheim.....
..... Bryant Washburn
Rosa Hof. Marjorie Daw

August 15 to 31, 1923.

Footage—9,717 ft.

Distributor—Selznick Distributing Corp.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None

Interesting Adaptation of Celebrated Romance—Not Strong Enough for Special, But Will Stand Extra Advertising

Myron Selznick's production of "Rupert of Hentzau" is interesting to say the least. It may not be perfect from every point of view, but it is satisfying from the fact that the story is clearly outlined, and the cast embraces a group of popular players. Elaine Hammerstein may not be the correct type to portray Queen Flavia, but since she has been chosen for the part she interprets it with dignity and grace. Her makeup sometimes lacks realism, but her grasp of the romantic requirements of the role is sufficiently satisfying to cause trivial errors to be overlooked. Bert Lytell's portrayal of the two Rudolphs is individually interesting, although perhaps he is not the best choice for the part. Adolph Menjou, Irving Cummings and Hobart Bosworth and Lew Cody are well suited to their respective roles and acquit themselves excellently. Marjorie Daw gives a refreshingly unsophisticated portrayal of Rosa Holt, a small part but memorable as she plays it. Bryant Washburn and Claire Windsor are also satisfactory. The production is well edited, the settings contain richness and realism, the subtitling is effective, and it is altogether likely that it will prove a satisfactory box office asset. The adventurous spirit that permeates the action is presented in a way to inspire enthusiasm, and the sword bout between Rupert and Rassendyll is very good, although not quite as scientific as that fought by Lionel Barrymore and his adversary in "Enemies of Women."

STORY OF THE PLAY

Queen Flavia, disgusted with her drunken spouse, King Rudolph of Ruritania, sends a letter and a token to Rudolph Rassendyll, the man she loves and who is also the king's double, entreating him not to return to England, his native land. Fritz von Tarlenheim who is entrusted with the message is waylaid by Rupert of Hentzau, and the letter is stolen. Rassendyll impersonating the king, attempts to get the letter from Count Rischenheim, who has been sent by Rupert to bring the news of the queen's misconduct to the king. He is discovered, and later, Rupert, bringing the same message to the king at his hunting lodge, engages in a fight with the monarch who is slain. Rassendyll follows Rupert to a secret haunt and kills him in a sword bout. His likeness to the king causes the people to mistake him for King Rudolph, but when he has succeeded in protecting the queen's honor sufficiently he goes back to England, and the queen abdicating in favor of a republic follows him.

PROGRAM COPY—"Rupert of Hentzau"—With an All-Star Cast

Don't miss this interesting adaptation of the famous Anthony Hope romance played by a cast of notable players, including Bert Lytell, Elaine Hammerstein, Lew Cody and Claire Windsor.

"CIRCUS DAYS"—[Class A] 80%

(Adapted from "Toby Tyler" ("Ten Weeks with a Circus"))

Story:—Poor Boy Becomes Mother's Support through Adventures with Circus

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Humorous—Pathetic.
Moral Standard—Good.

Story—Very good—Comedy-drama—Family.
Star—Very good—Jackie Coogan.
Author—Very good—James Otis.
Direction—Very good—Eddie Cline.
Adaptation—Very good—Harry Weil.
Technique—Very good.
Spiritual Influence—Average.
Producer—Sol Lesser

CAST

Toby Tyler Jackie Coogan
Ann Tyler Barbara Tennant
Eben Holt Russell Simpson
His wife Claire McDowell
Luigi, the clown Cesare Gravini
Jeanette Peaches Jackson
Mr. Lord Sam de Grasse
Mr. Daily DeWitt Jennings
World's Fattest Woman Nellie Lane

August 15 to 31, 1923.

Footage—6,100 ft.

Distributor—Not given

Our Opinion

MORAL O'THE PICTURE—Big Things Often Come of Small Beginnings

Fine Entertainment in Jackie Coogan's Latest—Realistic Circus Atmosphere and Plenty of Laughs

"Circus Days" is a picture that the children will like. We can imagine the feeling of the small boy who is fortunate enough to see Toby Tyler selling

(Continued on next page)

No Advertising Support Accepted!

circus lemonade for a dollar a week and his keep, or making his first appearance as a bareback rider. The picture is rich in the sort of comedy that Jackie puts over best, and while he is not called on for big things in the way of acting, "Circus Days" is destined to be one of his most popular pictures. It is well directed, and the boy star is supported by a capable cast. The circus atmosphere in which the greater part of the production is set is unusually realistic. Glimpses of many of the main features of the circus are shown, including the clown acts, the procession about the ring, and bareback riding. One of the funniest things in the picture is where Jackie is lifted from the back of the horse by the wire fastened to his waist.

STORY OF THE PLAY

Toby Tyler whose presence in his uncle's house along with his mother is resented by Uncle Eben gets a job selling lemonade with a circus, and as the circus pulls out of town at midnight he sends a note to his mother telling her that not to worry, that he is alright and will send her his salary every week. Later when the little girl who does bareback riding sprains her ankle, and she and her uncle, Luigi, the clown, are about to be discharged because she is unable to do her act, Toby puts on her wig and dress and proves himself such a riot that the manager offers him seventy-five dollars a week to keep on doing the act. The close of the story shows him bringing his mother away from Uncle Eben's in a Ford car.

PROGRAM COPY—"Circus Days"—Featuring Jackie Coogan

Be sure to bring the children to see Jackie Coogan in his latest and funniest picture, "Circus Days." It's a riot of fun.

"SUCCESS"—[Class A]80%

(Especially prepared for screen)

Story:—Experience of Actor Who Treated Success Too Lightly

VALUE
Photography—Very good—William J. Black.
TYPE OF PICTURE—Interesting—
Sentimental.
Moral Standard—Good.

Story—Very good—Drama—Family.
Star—Very good—Brandon Tynan.
Authors—Very good—Adeline Leitzbach and
Theodore A. Liebler, Jr.
Direction—Very good—Ralph Ince.
Adaptation—Good—Adeline Leitzbach and
Theodore A. Liebler, Jr.
Technique—Very good.
Spiritual Influence—Good.
Producer—Murray W. Garsson

CAST

Barry Carleton	Brandon Tynan
Jane Randolph	Naomi Childers
Rose Randolph	Mary Astor
Sam Lewis	Dore Davidson
Willis Potter	Lionel Adams
Gilbert Gordon	Stanley Ridges
Henry Briggs	Robert Lee Keiling
Nick Walker	Billy Quirk
Ruth	Helen Macks
Joe	Gay Pendleton
Treadwell	John Woodford

August 15 to 31, 1923.

Footage—6,300 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—Success Must Be Caught on the Wing—A Reputation Once Lost is Difficult to Regain

Big Theatre Scenes, Excellent Star, and Comedy Lead Features of Production

"Success" just missed being a big production. As it stands the theatre scenes in the last half of the picture in which Dore Davidson proves his mettle as a comedian in the role of Sam Lewis, a burlesque manager branching out as a manager of Shakespearean plays, are its salvation. Those scenes representing what happens when the star of the play becomes intoxicated and the show is kept waiting while efforts are being made to get him on his feet, and Lewis raves at an orchestra that has started the overture all too soon are splendidly staged. The editing and subtitling at this point is especially well done, and no matter what the faults of the earlier part of the production may be, the audience will have forgotten them after the grand climax of the picture. Brandon Tynan gives a fine performance as the actor who threw away reputation and success through folly and drinking, and played as he had never played before years after he had, in a rage, torn up his first starring contract, to save the reputation of his daughter's fiance. We do not remember such excellently arranged theatrical sets as those presented in "Success." Deep perspectives, actual scenes from "King Lear" and glimpses here and there behind scenes are among the reasons why they are remarkable. Mary Astor is lovely as Cordelia

(Continued on next page)

No Advertising Support Accepted!

in "King Lear," the play within a play. The cast is good throughout. The earlier reels of the picture are faulty in technique.

STORY OF THE PLAY

Barry Carleton, on the threshold of success, tears up a contract to star in a certain production, because the manager objects to his marrying Jane Randolph, the leading woman. Unable to regain a foothold with the public after his marriage he goes from bad to worse until his wife decides to take her little girl and go in search of a living on her own account. Fifteen years afterward he enters the same manager's office and finds his daughter, who believes him dead, being allotted the role of Cordia in "King Lear." On the night on which Gilbert Gordon is making his debut in the role of King Lear, Barry, engaged as his dresser, is obliged to step into the role when Gordon, in a huff at Rose, Barry's daughter becomes intoxicated. At the close of the show Barry hurries away and the audience is none the wiser. The picture closes with a reunion of the family.

PROGRAM COPY—"Success"—Featuring Brandon Tynan

You can't help being interested in the experience of an actor who failed to reckon with the fickleness of success. Brandon Tynan and a splendid cast play the excellent drama, "Success."

"PURPLE HIGHWAY"—[Class A-c]90%

(Adapted from the play "Dear Me")

Story:—Slavey Becomes Theatrical Star and Marries Successful Playwright

VALUE

Photography—Excellent—George Weber and Henry Cronjager.

TYPE OF PICTURE—Romantic.

Moral Standard—Good.

Story—Excellent—Comedy-romance—Family.

Star—Excellent—Madge Kennedy.

Authors—Excellent—Luther Reed and Hale Hamilton.

Direction—Excellent—Henry Kolker.

Adaptation—Excellent—Rufus Steele.

Technique—Excellent.

Spiritual Influence—Average.

Producer—Kenma Corporation

CAST

April Blair.....	Madge Kennedy
Edgar Prentice.....	Monty Blue
Dudley Quail.....	Vincent Coleman
Joe Renard.....	Pedro de Cordoba
Mrs. Carney.....	Emily Fitzroy
Manny Bean.....	Dore Davidson
Mr. Quail.....	William H. Tooker
Mrs. Quail.....	Winnifred Harris
Shakespeare Jones.....	John W. Jenkins
Ogilvie.....	Charles Kent

August 15 to 31, 1923.

Footage—6574 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Star Fascinating as Ever—Production is Happy Combination of Romance, Drama and Comedy—Good Program Feature for High Class Audiences

In spite of the fact that Madge Kennedy has been absent from the screen for some time she acquits herself in the same graceful, fascinating way as heretofore. "The Purple Highway" is a different sort of picture from any in which she has appeared in the screen, and is an adaptation of the stage play "Dear Me." As April Blair, a slavey in a home for failures, she is both pathetic and amusing; and from the buffeted child of fate she blossoms into a theatrical star, helping her two best friends to success. Miss Kennedy has the advantage of artistic direction and excellent photography, and settings equivalent to the importance of the plot. The scenes leading up to the climax of the story take place in the theatre, principally behind scenes, where the April Blair, now a star, throws a fine bit of temperament when she fails to discover the playwright, Edgar Prentice, in the seat she bought for him. In this point of the picture Miss Kennedy does a fine bit of acting. Monty Blue is well cast in the romantic role of the playwright, and Pedro de Cordoba as the composer is also excellent. It remains for Dore Davidson to lure the spectator into fits of laughter in the role of Manny Bean, manager of the show. This is not a picture for cheap locations, but should give the best of satisfaction in high class houses.

STORY OF THE PLAY

April Blair, a slavey in a home for failures, is beloved by the inmates, but is mistreated by Mrs. Carney, the housekeeper. When she is fired by Mrs. Carney for helping to organize a picnic in the latter's absence, Edgar Prentice, son of a rich man, living at the home, pretending to be a failure, while he observes life and works on a play together with a discouraged musician, Joe Renard, accompanies her together with Joe. In the events that follow the play is accepted

(Continued on next page)

No Advertising Support Accepted!

by a manager, and April is given the star part. After the successful opening, April, who has been wooed by Dudley Quail, a rich man, suddenly finds that she loves Edgar. A greater revelation awaits her when she discovered that Edgar is the author of the play, having been kept in ignorance of the fact until the big day.

PROGRAM COPY—"The Purple Highway"—Featuring Madge Kennedy

The road to success led April Blair, a slavey, to a purple valley of dreams, white lights and romance. Don't miss Madge Kennedy, one of the screen's most popular stars, in her latest feature, "The Purple Highway."

"HELL'S HOLE"—[Class A]80%

(Especially prepared for screen)

Story:—Cowboy's Dream of Term in Prison for Another's Crime

VALUE

Photography—Very good—Not credited.

TYPE OF PICTURE—Realistic—

Adventurous.

Moral Standard—Average.

Story—Very good—Melodrama—Family.

Star—Very good—Charles Jones.

Author—Very good—George Scarborough.

Direction—Very good—Emmett J. Flynn.

Adaptation—Very good—Bernard McConville.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Fox

CAST

Tod Musgrave.....Charles Jones

Dorothy Owen.....Ruth Clifford

Del Hawkins.....Maurice Flynn

Mabel Grant.....Kathleen Key

Warden Grant.....Hardy Kirkland

PabloEugene Pallette

August 15 to 31, 1923.

Footage—6000 ft.

Distributor—Fox

Our Opinion

**MORAL O'THE PICTURE—Be Sure You Have the Price of a Ticket Before You Board
a Train**

**Spirited Melodrama With Dashes of Comedy Should Get Across in any Theatre
Spectacular Landslide Feature of Production**

"Hell's Hole" is the best to date of the Charles Jones features. The story on which it is based has a worth while plot which is worked out in a dream of a cowboy after he has been thrown from a railroad train for not having the price of a ticket. The western settings of the production are unusually attractive, and the prison atmosphere in which the dream scenes take place is realistic, presenting amusing types who figure in interesting incidents of prison life. The avalanche or landslide in which the hero, the girl and the villain of the dream are swallowed up and all but lose their lives, forms the biggest exploitation angle of the picture. This is unusually effective, rocks hurled from the mountain side, and great quantities of earth displaced pile up in the valley, "Hell's Hole" as the place is known. The picture is well directed and carefully edited, and the cast including the star, Charles Jones, Maurice Flynn and Ruth Clifford are thoroughly at home in the parts they play. You can afford to give this picture an extra boost.

STORY OF THE PLAY

Tod Musgrave, a rider of the range, together with Del Hawkins, both penniless, are pursued from a dance hall where they have participated in a fight. They board a train and are thrown off by the conductor for failing to show tickets, and forced to sleep on a bench on a station platform. Tod dreams that Hawkins holds up a train and steals a big amount of money, and then lights out leaving him to bear the brunt of the theft. In prison he meets a pretty girl, who visits the warden's daughter, and falls in love with her. As a trusty in care of the prison library he discovers a hole in the wall behind the book shelves through which he can escape. And on Christmas day, the day on which he is to be given a pardon, he makes his getaway with the intention of bringing Hawkins, who is now manager of a big ranch, back with him. In the struggle to get Hawkins, who has lured Dorothy away to a lonely cabin in the mountains, the group, including Pablo, a Mexican, Tod, Dorothy and Hawkins are hemmed in by a landslide which completely covers the cabin. As the lighted candle is about to go out, they are rescued. The story closes with the betrothal of Dorothy and Tod, after Tod has disclosed Hawkins' deceit and made him hand over the stolen money.

PROGRAM COPY—"Hell's Hole"—Featuring Charles Jones

Don't miss the tremendous spectacle in "Hell's Hole," a landslide, and near-death for the central group of characters. This is Charles Jones' best feature.

No Advertising Support Accepted!

"LOVE BRAND"—[Class C]50%

(Especially prepared for screen)

Story:—Romance of Ranchman in Love With Girl Planted to Filch Him
of Oil Lands

VALUE

Photography—Very good—William Thornley.
TYPE OF PICTURE—Romantic.
Moral Standard—Average.

Story—Average—Drama—Family.
Star—Good—Roy Stewart.
Author—Average—Raymond L. Schrock.
Direction—Average—Stuart Paton.
Adaptation—Average—Adrian Johnson.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Don Jose O'Neil.....Roy Stewart
Frances Collier.....Margaret Landis
Peter Collier.....Wildrid North
Charles Mortimer.....Arthur Hull
Miguel Salvador.....Sydney De Grey
TeresaMarie Wells

August 15 to 31, 1923.

Footage—4,832 ft.

Distributor—Universal

Our Opinion

MORAL OF THE PICTURE—None

Beauty of Natural Settings an Asset of Ordinary Production

As a rule a story of the type of "The Love Brand" is developed along melodramatic lines. Not so with this production in which the action veers into the road of romance and remains in its more or less placid atmosphere most of the way. With the exception of a leap from a cliff into the river on horseback by a cattle rustler, and an attempt of the hero to brand his sweetheart with a red hot branding iron, believing she has misled him into thinking she is in love with him to help her dad gain possession of his land, there are no thrills to speak of. The scenic backgrounds against which the picture is taken are unusually beautiful, the hacienda used being located at a high point among the hills. The interior settings are picturesque and with the exception of the fact that the story is unconvincing at times, the production will serve the average moving picture house well. The cast is good throughout. The star has the advantage of good photography and does as well as opportunity allows.

STORY OF THE PLAY

Don Jose O'Neil, owner of the biggest ranch in the Southwest cattle country, falls the charms of Frances Collier, whose father has come west with the intention of getting possession of Don Jose's ranch by fair means or foul because of a report that this land is rich in oil. In place of serving as a foil, Frances, realizing that Don Jose is different than the men she has met in society circles, finds herself in love and unable to carry out her father's wishes. When Don Jose learns from Teresa, a Spanish girl in love with him and jealous of Frances, that the Colliers are trying to get his land, he tries to brand Frances with a red hot branding iron, but is prevented by the interference of the cowpunchers and her father. To prove that she really loves him she grabs the iron and presses it to her neck. The story ends happily.

PROGRAM COPY—"The Love Brand"—Featuring Roy Stewart

Falling in love with a "sawdust doll" wasn't what Don Jose O'Neil had mapped out for himself. "The Love Brand," Roy Stewart's latest, will convince you once again that Cupid is no respecter of ideals.

"BRASS BOTTLE"—[Class A]80%

(Adapted from story of same name)

Story:—Romantic Adventures of Young Man with a Genii Imprisoned Thousands of years in Brass Bottle

VALUE

Photography—Excellent—Arthur Todd.
TYPE OF PICTURE—Fantastical—Elaborate
Moral Standard—Average.

Story—Very good Fantastical comedy-drama—Family.
Cast—Very good—All-Star.
Author—Very good—F. Anstey.
Direction—Very good—Maurice Tourneur.
Adaptation—Very good—Fred Myton.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—M. C. Levee

CAST

Horace Ventimore.....Harry Myers
Fakresh-el-Aamash.....Ernest Torrence
Professor Hamilton.....Tully Marshall
Mrs. Hamilton.....Clarissa Selwyn
Rapkin.....Ford Sterling
Mrs. Rapkin.....Aggie Herring
Marjorie Hamilton.....Charlotte Merriam
Samuel Wackerbath.....Ed Jobson
The Queen.....Barbara La Marr

August 15 to 31, 1923.

Footage—5,279 ft.

Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—What a Man Gets Through His Labor He Treasures, but the Gifts of the Gods He Squanders as Worthless

Elaborate Production Moves Slowly—Fantastical Plot Has Dashes of Comedy—Cast Excellent

What may be the future of the Maurice Tournour production "The Brass Bottle" is difficult to predict; but it doesn't look like a money getter. The action moves slowly in spots, and in spite of Harry Myer's comedy, which by-the-way is very fetching, it fails to grip the interest. The opening scenes in an Arabian court thousands of years ago are elaborately set and well directed, and Barbara La Marr is lovely as the queen doomed to death by her king for faithlessness. Ernest Torrence gives a finished performance through, playing the role of the Fakresh-el-Aamash, who appears as a genii in the modern story. Tully Marshall as Professor Hamilton has limited opportunities, and Ford Sterling with little to do is still the finished comedian. The fantastical type of story will appeal strongly to those who enjoy the improbable. "The Brass Bottle" is fashioned on the style of the story of "Alladin's Lamp," only there is no rubbing of the bottle necessary to bring the owner his desires—he has merely to wish for them, and the genii who was released from the ancient bottle when Horace Ventimore angrily tossed it across the room, makes the most elaborate attempts to please his master. The banquet served by orientals in ancient Arabian style, and the Moorish house built for one of Horace's clients before his plans for the gentleman's mansion are completed and which get Horace into all kinds of trouble, are among the amusing situations of the picture. The scenes in which Professor Hamilton, turned into a Jackass by the genii for the purpose of gaining his consent to his daughter's marriage with Horace, kicks the furniture to splinters, is also funny. This might be used as a special in the neighborhood house, and should serve excellently for a child audience.

STORY OF THE PLAY

Horace Ventimore, a young architect, buys an antique brass demijohn as a gift for his sweetheart's father, Professor Hamilton an authority on antiques. But the brass bottle does not have as Horace had expected, the effect of bringing consent to his marriage with Marjorie. On his return home he throws the bottle across the room in anger, and immediately an explosion occurs, the cork flies out, and an Arabian figure emerges from the mouth of the bottle. In his gratitude to Horace for having released him he tells him he has only to wish for a thing and it shall be his. The result is that Horace becomes successful in all he undertakes, including the winning of consent to marry Marjorie.

PROGRAM COPY—"The Brass Bottle"—With an All-Star Cast

If you like "Tales of the Arabian Nights" you will enjoy the fantastical production "The Brass Bottle." Come and see the wonderful things that happened to Horace Ventimore, architect, when he released the spirit of an ancient from its bondage. Harry Myers, Ernest Torrence, Barbara La Marr, Tully Mashall and Ford Sterling are members of a wonderful cast.

"FLAMES OF PASSION"—[Class C]50%

(Especially prepared for screen)

Story:—Conspiracy to Overthrow Manager of Lumber Camp

VALUE

Photography—Average—J. C. Cook.
TYPE OF PICTURE—Spirited.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—George Larkin.
Author—Average—Not credited.
Direction—Average—Not credited.
Adaptation—Average—George Hively.
Technique—Average.
Spiritual Influence—Neutral.

Producer—Premoer Productions

CAST

Grant Whitney.....George Larkin
"Jimmie" Turner.....Ruth Stonehouse
"Brute" Turner.....Frank Whitlock
Markham.....Frank Whitson
Alys Markham.....Lura Anson
Victor Lonsdale.....Karl Silvera

August 15 to 31, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Entertaining Picture With Forest Backgrounds and Spectacular Forest Fire

There is nothing about "Flames of Passion" to entitle it to a higher rating than we have given it, and yet it is an entertaining picture and quite

(Continued on next page)

No Advertising Support Accepted!

spirited in action. The story is of the familiar type, the big situation centering about an attempt of an underling in a lumber camp to overthrow the manager by making it appear that he is not cutting enough logs to keep the mill going. Interesting scenes in the forest, on the river, and at the mills are shown, and a spectacular forest fire that is a bit too long drawn out. The cast is an average one, and we would suggest this picture for the program of the transient theatre in the cheaper sections. George Larkin engages in some peppy fighting, which will prove interesting to the male portion of audiences.

STORY OF THE PLAY

Grant Whitney excites the jealousy of one of the underlings of the lumber camp where he is employed with the result that he makes it appear that there are not sufficient logs being supplied for the Markham mills. "Brute" Turner, whose daughter, "Jimmie," Grant loves, is worked up to a point of anger as a result of gossip that causes him to set fire to the forest in the hope of destroying Grant. He is caught in his own trap, and so also is "Jimmie," who has come to the woods to warn Grant. After fierce fighting through the fire Grant rescues both. A twist in "Jimmie's" romance, in which she is made to believe that Grant is going to marry Alys Markham is set right by Alys herself. The end of the story shows all happy and the villain punished.

PROGRAM COPY—"Flames of Passion"—Featuring George Larkin

If you like spirited fighting, intrigue, romance and spectacular fire scenes, you will find all of these in "Flames of Passion," featuring George Larkin and a good cast.

"FLYING DUTCHMAN"—[Class B]65%

(Adapted from opera of same name)

Story:—Legend of Man Condemned to Roam Seas in Phantom Ship

VALUE

Photography—Good—Andre Barlatier.

TYPE OF PICTURE—Fantastical.

Moral Standard—Good.

Story—Good—Fantastical drama—Family.

Cast—Good—All-Star.

Author—Good—Richard Wagner.

Direction—Good—Lloyd Carleton.

Adaptation—Good—Lloyd Carleton.

Technique—Good.

Spiritual Influence—Good.

Producer—Lloyd Carleton

CAST

Philip Vanderdecker.....Lawson Butt

MelissaLola Luxford

ZoeElla Hall

RobertEdward Coxen

Peter Van DornWalter Law

August 15 to 31, 1923.

Footage—5,000 ft.

Distributor F. B. O.

Our Opinion

MORAL O'THE PICTURE—Physical Beauty and Fetching Ways are Often a Blind for a Fickle Heart

Interesting Production Based on Wagner Opera—Beautiful and Unfamiliar Actress in One of Leading Roles

The Lloyd Carleton adaptation of the celebrated Wagner opera "The Flying Dutchman" is as interesting as any picturization of an opera can be. It is satisfying in a fantastical sense, and the moral of the legend is clearly outlined. Dutch settings, Dutch costumes and types that are sufficiently Dutch to support realism are present, and a pretty and talented new actress, Lola Luxford, is astonishingly at ease in the role of Melissa, considering the fact that this is her first appearance in a prominent role. Ella Hall is charming in the character of the burgamaster's lame daughter, Zoe, and Lawson Butt's conception of Peter Vanderdecker, doomed for his blasphemy to sail the seas in a phantom ship and return to the physical every seven years in search of a woman who would be true unto death, is satisfying. He retains the haunted, mysterious air which should be a part of the character. Edward Coxen and Walter Law also do excellently. The double exposure and fadeout work is well done, sustaining the legendary idea of mysterious disappearances. This is not strong enough for a special, but should do well advertised for what it really is.

STORY OF THE PLAY

Peter Vanderdecker, captain of a ship centuries ago, is doomed for blaspheming God during a mutiny of the crew to sail the seas in a phantom vessel and to return to the physical every seven years in search of a woman who will be faithful unto death. On one of his visits to earth he falls in love with Melissa, the beautiful elder daughter of the burgomaster,

(Continued on next page)

No Advertising Support Accepted!

Peter Van Dorn, of the town of Volendam, ignoring the sympathy and human understanding of the younger daughter, Zoe. He takes Melissa to sea with him, and upon showing her a chest full of treasure he learns that she loves gold more than anything else. He has also learned from seeing her with a former lover, that she has a fickle heart. When he is in the act of denouncing Melissa, Zoe, who is watching from the dock, dives into the water to join Peter who has seen in her gaze that she is the woman who can be true until death.

PROGRAM COPY—"The Flying Dutchman"—With an All-Star Cast

If you remember the famous Wagner opera "The Flying Dutchman" with its quaint legendary tale of romance and tragedy, you will enjoy the Lloyd Carleton picturization of the story. An excellent cast plays the picture.

"SCARLET LILY"—[Class B]65%

(Adapted from story of same name)

**Story:—Experience of Girl Forced by Circumstances to Occupy
Admirer's Apartment**

VALUE
Photography—Good—Joseph Brotherton.
TYPE OF PICTURE—Ordinary.
Moral Standard—Fair.

Story—Fair—Drama—Adults.
Star—Good—Katherine MacDonald.
Author—Good—Fred Sittenham.
Direction—Good—Victor Schertzinger.
Adaptation—Average—Lois Zellner and
Florence Hern.
Technique—Good.
Spiritual Influence—Neutral.

Producer—B. P. Schulberg

CAST

Dora Mason.....Katherine MacDonald
Lawson Dean.....Orville Caldwell
Jessup Barnes.....Stuart Holmes
Mrs. Barnes.....Edith Lyle
Trixie Montressa.....Adele Farrington
Laurence Pepton.....Gordon Russell
Beatrice Milo.....Grace Norse
Little Mollie.....Jan Mishkinin
John Rankin.....Lincoln Stedman

August 15 to 31, 1923.

Footage 6229 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Unsympathetic Story Not Improved by Subtitling or Editing

Katherine MacDonald is not to blame for whatever may be wrong with the production, "The Scarlet Lily." Individually speaking, her work in the picture is good—she is beautiful to look at, and plays with intelligence. The title role of this particular story, however, offers nothing out of the ordinary, the author being content to surround his heroine with a somewhat fictitious atmosphere and to make her the prey of another woman's husband. This is old stuff which is bound to become tiresome unless treated in an original way. In this instance the young woman's excuse for accepting an apartment from a man she neither loves nor respects is a sick sister for whom she must find shelter. A good deal of interest is created in the scenes that have to do with Dora Mason's meeting with the man Jessup Barnes, and with his jealous wife, when he has become a political rival with her newly acquired husband. A cramped style of subtitling interfere considerably with the general effect of the picture.

STORY OF THE PLAY

Dora Mason is discharged from the house decoration shop where she is employed because Jessup Barnes, a married man of unsavory repute, insists that she personally attend to the decoration of an apartment for him. Later Dora discovers to her dismay that the contract she has accepted so gladly is merely a trap. But when she and her younger sister, who is seriously ill, are turned out by the landlady, she sees no alternative but to make use of the key to the apartment which Barnes has left with her. Ensuing circumstances bring Mrs. Barnes on the scene. Following the death of her sister Dora accepts the invitation of an old friend to come to the country, and while there meets and marries Lawson Dean, a lawyer who later becomes a rival of Barnes for election to the office of district attorney. The inevitable meeting occurs, the husband listens to the voice of gossip, and is about to withdraw from the election to prevent exposure by his enemies, when Beatrice Milo, a show girl reveals the true story of Dora's persecution by Barnes. Reconciliation and understanding between Dora and Lawson closes the story.

PROGRAM COPY—"The Scarlet Lily"—Featuring Katherine MacDonald

Circumstances forced beautiful Dora Mason into the trap set for her by Jessup Barnes, a society man. See how gossip can twist an untruth and paint the whitest reputation black! Katherine MacDonald is the star of this interesting drama.

No Advertising Support Accepted!

"STEEL RAIL"—[Serial] 65%

(Especially prepared for screen)

Story:—Struggle Between Rival Railroad Companies for Supremacy in San Marcos Valley**VALUE**Photography—Very good—George Robinson.
TYPE OF PICTURE—Thrilling.
Moral Standard—Average.Story—Good—Melodrama—Family.
Star—Good—William Duncan.
Authors—Good—Paul M. Bryan and George Plympton.Direction—Good—William Duncan.
Adaptation—Good—Paul M. Bryan and George Plympton.Technique—Good.
Spiritual Influence—Neutral.

Producer—Universal

Length—Fifteen Episodes

Distributor—Universal

CASTBruce Boyd.....William Duncan
Judith Armstrong.....Edith Johnson
Frank Norton.....Ralph McCullough
Mark Zabel.....Harry Carter
Morris Blake.....Harry Woods
Col. John Armstrong.....John Cossar
Calvin Bitner.....Frank Whitson
Anna.....Mabel Randall
Olga.....Cathleen Calhoun

August 15 to 31, 1923.

Our Opinion**MORAL O'THE PICTURE—None****Machine Made Serial Abundant in Thrills—The Kind That Goes Over Big**

There is but one fault to find with Universal's latest serial—the plot is not always consistent. It bears a similarity to the serials of several years ago in which things happened without excuse and thrills rained down in bucketfuls. This is the sort of thing that the average movie fan likes, however, and it can easily be predicted that "The Steel Rail" will gain popularity with each succeeding episode. The first three episodes contain as per the usual serial perscription, three big thrills. The first sends the heroine over an embankment in an automobile and then stages a rescue from the river bottom by the hero. This is astonishingly realistic. The second shows the heroine and the hero in a wild attempt to stop a runaway box car filled with dynamite. The third leaves the heroine trapped in a forest fire. William Duncan, Edith Duncan and a good cast play the serial.

STORY OF THE PLAY

Col. Armstrong, who heads a group of ranchers, has purchased the right of way to construct a railroad through the San Marcos Valley. Mark Zabel, president of a rival company, means to make Armstrong's project impossible, and after trying to prevent his engaging Bruce Boyd, a famous young engineer, to finish the work he endeavors to have an injunction served on Armstrong, preventing the continuation of the railway through property owned by him, the option given by him to Boyd, having been stolen by one of Zabel's henchmen preparatory to striking the final blow. All obstacles are overcome by Boyd who also wins the love of Judith Armstrong his employer's daughter.

PROGRAM COPY—"The Steel Rail"—Featuring William Duncan

Thrill follows thrill in the new and interesting serial "The Steel Rail." You will want to see every episode of this splendid chapter play, which features that sturdy star, William Duncan.

"THROUGH THE FLAMES"—[Class C] 50%

(Especially prepared for screen)

Story:—Firefighter's Experience in Running Down Firebugs**VALUE**Photography—Average—Not credited.
TYPE OF PICTURE—Sensational.
Moral—Standard—Average.Story—Average—Melodrama—Family.
Star—Average—Richard Talmadge.
Author—Average—George Plympton.
Direction—Average—Jack Nelson.
Adaptation—Average—George Plympton.
Technique—Average.
Spiritual Influence—Neutral.**CAST**Dan Merrill.....Richard Talmadge
Mary Fenton.....Charlotte Pierce
Jim Hanley.....M. Geary
Capt. Strong.....S. J. Bingham
Jerry Fenton.....Taylor Graves
Margery Arnold.....Ruth Langston
"Red" Burke.....Fred Kohler
Dan's Mother.....Edith Yorke
Howard Morton.....Geo. Sherwood
Bertram Arnold.....C. H. Mailles
"Sparks".....Pat, the dog

August 15 to 31, 1923.

Producer—Phil Goldstone

Footage—5,000 ft.

Distributor—State Rights

(Continued on Next Page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Courage Is a Manly Asset.

Good Acrobatic Work and Thrilling Action in Firefighting Scenes in Production of Average Artistic Merits

The situation on which the story of "Through the Flames" is based is interesting, although the picture is just ordinary movie stuff in which Dick Talmadge plays the role of a hero firefighter who posed as a crook to run down a gang of firebugs. The most thrilling scene in the picture is where in crossing a ladder between two buildings the ladder gives way, hurling the hero and the person he is rescuing from the fire against the opposite wall. Those who like fine scenes and sensational crook stories will be pleased with "Through the Flames," which is suitable for cheap theatres and some transient houses. The star has had better stories than this and is capable of better work than exhibited in this production.

STORY OF THE PLAY

Dan Merrill, recently become a member of Engine Company No. 24, wins the attention of his chief for efficient service during a fire. He is discharged, however, for refusing to obey commands. Later he sees a chance to expose a gang of fire bugs with whom "Red" Burke, the neighborhood bully, is associated, by joining their ranks. In a fire started by the gang, Dan makes some daring rescues, and further proves his mettle by helping in the arrest of the ring leaders. His reinstatement in the fire brigade brings happiness to his mother and sweetheart.

PROGRAM COPY—"Through the Flames"—Featuring Richard Talmadge

Again you will get a chance to see the young athlete, Richard Talmadge, in daring acrobatic stunts. A rescue of victims from a burning building brings a thrill you will not soon forget.

"FORBIDDEN RANGE"—[Class D]40%

(Especially prepared for screen)

Story:—Cattleman's Fight Against Violence Practised Against Sheepherder

VALUE

Photography—Poor—Jack Specht and William Steiner, Jr.

TYPE OF PICTURE—Ordinary Western.

Moral Standard—Good.

Story—Fair—Melodrama—Family.

Star—Fair—Neal Hart.

Author—Fair—Neal Hart.

Direction—Fair—Neal Hart.

Adaptation—Fair—Neal Hart.

Technique—Fair.

Spiritual Influence—Average.

Producer—William Steiner

CAST

Jack Wilson.....	Neal Hart
Buck Madison.....	Yakima Canutt
Mary Brodie.....	Violet Sheldon
John Brodie.....	Max Wessel
Missou	Virginia De Barre

August 15 to 31, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—There is Nothing to be Gained in Fighting a 'Facied' Wrong With Lawlessness

Ordinary Western of Trifling Plot and Tiresome Development

Perhaps if the print which the writer viewed had received better attention in the laboratory as well as from the camera, the general idea of "The Forbidden Range" gained would have been more favorable. The picture is just ordinary, and treats of a feud between cattlemen and sheepmen, with the hero a cattleman, fighting to protect a sheepman and his daughter from the villain and his adherents. One of the best scenes in the picture contains a raid on the sheep range. Here a vast flock of sheep race past the camera in flight from mounted men. There are several fights between the hero and the villain, but the entertaining value of this production is quite low. The cast is ordinary.

STORY OF THE PLAY

Jack Wilson, an upright cattleman in a part of the west where a deadline has been drawn between the cattle country and the sheep country, stands by John Brodie and his daughter, who arrive on the scene after Jim Brodie's cabin has been burned to the ground, and himself killed by Buck Madison and his associates among the cattlemen. Wilson defeats Madison in the end, and wins the love of Mary Brodie.

PROGRAM COPY—"The Forbidden Range"—Featuring Neal Hart

Jack Wilson, cattleman, stood for what was right and just in dealing with the newcomers with their flocks of sheep. You will be interested in the fight of an honest man against the violence of his associates. Neal Hart is the star.

No Advertising Support Accepted!

"GENTLEMAN OF LEISURE"—[Class B]65%

(Adapted from play of same name)

Story:—Adventures of American Youth With a Hired Burglar**VALUE**

Photography—Good—Faxon Dean.
 TYPE OF PICTURE—Humorous—
 Adventurous.
 Moral Standard—Average.

Story—Good—Comedy-drama—Family.
 Star—Good—Jack Holt.
 Authors—Good—John Stapleton and P. G.
 Wodehouse.
 Direction—Good—Joseph Henabery.
 Adaptation—Good—Jack Cunningham and
 Anthony Coldeway.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Paramount

CAST

Robert Pitt.....Jack Holt
 Sir Spencer Deever.....Casson Ferguson
 Molly Creedon.....Sigrid Holmquist
 Sir John Blount.....Alec Francis
 Lady Blount.....Adele Farrington
 Spike Mullen.....Frank Nelson
 Big Phil Creedon.....Alfred Allen
 Maid.....Nadeen Paul
 Chorus Girl.....Alice Queensbury

August 15 to 31, 1923.

Footage—5095 ft.

Distributor—Not given

Our Opinion**MORAL O'THE PICTURE—None Outstanding****Good General Purpose Feature—Not Out of the Ordinary—Some Good Comedy and Good Cast**

"A Gentleman of Leisure" is not by any means the best of the Jack Holt features. In fact the role of Robert Pitt is not suitable for Mr. Holt. The plot of the play is too well and favorably known to incur criticism, and we can only say that the cast has not been chosen entirely to the best interests of the play, neither has the editing been done with the finesse that is a usual feature of Paramount pictures. However, "A Gentleman of Leisure" should prove satisfactory in the average neighborhood house. The predicament in which Robert Pitt finds himself when Spike Mullen, hired by him to help in winning a wager with his friends, and who believes Pitt to be one of his own kind, is highly amusing and quite well presented in the picture. Frank Nelson as Spike Mullen does a creditable piece of work. Sigfrid Holmquist is satisfactory in the role of Molly Creedon.

STORY OF THE PLAY

Robert Pitt who is used to flattery and attention from the ladies is piqued when pretty Molly Creedon fails to respond to his glances of interest in a restaurant. The incident results in Robert making a wager that he can get the girl's photograph with her autograph and "with love" written on it. To further his plans he hires a professional crook, Spike Mullen, to aid him. The fact that Spike believes Robert to be a master crook creates an amusing and complicated situation. A plan of Lady Blount to marry her daughter to Robert fails, because having met the lovely Molly, his interest in other girls ceases.

PROGRAM COPY—"A Gentleman of Leisure"—Featuring Jack Holt

You will be convulsed with laughter at the situation presented in "A Gentleman of Leisure," in which a young American is mistaken by a professional crook for one of his own kind. Don't miss it. Jack Holt is the star.

"GIRL FROM THE WEST"—[Class C]50%

(Especially prepared for screen)

Story:—Romance of Girl and College Man Who Wanted to Be a Cowboy**VALUE**

Photography—Average—Not credited.
 TYPE OF PICTURE—Ordinary.
 Moral Standard—Average.

Story—Average—Comedy-melodrama—Adults.
 Star—Poor—Juanita Hansen.
 Author—Average—Not credited.
 Direction—Average—Wallace MacDonald.
 Adaptation—Average—Not credited.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Nathan Hirsh

CAST

Jane Welborn.....Juanita Hansen
 Tom Barnett.....Jack Richardson
 Herbert Morgan.....Larry Howard
 Jack Forbes.....Ed. Sutherland

August 15 to 31, 1923.

Footage—5,000 ft.

Distributor—State Rights

(Continued on Next Page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Some Fair Comedy Will Help Put Ordinary Production Across

"The Girl from the West" stars Juanita Hansen, but the majority of the entertainment contained in the picture has its source in the antics of a college man who tried to include in his course of studies, how to be a cowboy, which he meant to learn through a correspondence school. He pitches a tent in his room, and is discovered by one of the professors when a fire breaks out. The star has few opportunities, and the picture throughout is fairly entertaining, but ordinary. It is best suited to cheap localities.

STORY OF THE PLAY

Jack Forbes, a college man, decides to take a course in "how to be a cowboy," and while he is trying some stunts in his room he sets fire to the furniture. The result is that he is forced to move on, and finally in the real west he has his desire, learns to ride wild horses and finds the girl he loves, Jane Welborn, also college bred.

PROGRAM COPY—"The Girl from the West"—Featuring Juanita Hansen

You will enjoy this tale of two college people who met in the east and loved in the west. Juanita Hansen is the star.

"LEGALLY DEAD"—[Class A]80%

(Especially prepared for screen)

Story:—Experience of Reporter Who Suffered Death Sentence and Was Brought Back Through Science

VALUE

Photography—Very good—Richard Fryer.

TYPE OF PICTURE—Interesting—Gruesome.

Moral Standard—Average.

Story—Very good—Drama—Family.

Star—Very good—Milton Sills.

Author—Very good—Charles Furthmann.

Direction—Very good—William Parke.

Adaptation—Very good—Harvey Gates.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Universal

CAST

Will Campbell.....Milton Sills

Mrs. Campbell.....Margaret Campbell

Minnie O'Reilly.....Claire Adams

Jake Dorr.....Edward Sturgis

Jake's Sweetie.....Faye O'Neill

Malcolm Steel.....Charles A. Stevenson

District Attorney.....Joseph Girard

Anarchist.....Albert Prisco

Judge.....Herbert Fortoe

Governor.....Charles Wellsley

August 15 to 31, 1923.

Footage—5,800 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Subject, But a Bit Gruesome—Well Made and Played by Good Cast

In spite of the fact that "Legally Dead" develops one or two gruesome situations, the majority of people will be interested in the experience of Will Campbell, reporter and husband of a woman who loved her birds better than she loved him, and whose attempt to get a story on prison life by framing himself for a prison term ended in his being arrested for murder, tried and executed. Add to this the miracle of reanimation through the administration of adrenalin, together with some good human interest touches, a few dashes of comedy and a tinge of melodrama at the climax, and you will admit that the picture does contain more than the ordinary amount of interest. Milton Sills does well in the role of Will Campbell, the hero of the story, and Claire Adams is charming in the feminine lead. The cast is good throughout, the picture is well made, and we believe that you will find it a good program feature.

STORY OF THE PLAY

Will Campbell, a newspaper reporter, is anxious to get a story on prison life, and to prove that his theories concerning circumstantial evidence are correct, he manages to get arrested and serves a term in prison. On his release he is given a good position in a bank through a girl he has met while serving his sentence. Later, through circumstantial evidence, he is sentenced to death for murder, and is executed before the governor can act on a confession from the real

(Continued on Next Page)

No Advertising Support Accepted!

murderer. Campbell is brought back to life by a friend through the administration of adrenalin. The story ends happily when, having been declared legally dead, he also finds that his marriage to a nagging wife is also null and void, especially as he finds that she has obtained a divorce and has married again, and he is free to marry Minnie O'Reilly.

PROGRAM COPY—"Legally Dead"—Featuring Milton Sills

It may be a gruesome subject, but you will find the solution of the problem of how to raise the dead interesting, as seen in "Legally Dead," featuring Milton Sills, supported by pretty Claire Adams and a fine cast.

"MAN BETWEEN"—[Class B]65%

(Especially prepared for screen)

Story:—Romance of a Double Identity

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Forceful—Interesting.
Moral Standard—Average.

Story—Good—Melodrama—Family.

Cast—Good—All-Star.

Author—Good—Finis Fox.

Direction—Good—Not credited.

Adaptation—Good—Not credited.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Finis Fox

Footage—5,000 ft.

CAST

Jules Lamont.....Allan Forrest
Zephne Lamont.....Edna Murphy
Rosie Beautiful.....Vola Vale
Madame Lamont.....Kittie Bradbury
Joe Cateau.....Fred Malatesta
Dick Lyman.....Philo McCullough
Pierre Lebec.....Allan Forrest
Julie Lamont.....Doreen Turner

August 15 to 31, 1923.

Distributor—Associated Exhibitors

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Story Presented Forcefully—Excellent Cast—Attractive Settings

There is a quality about "The Man Between" that holds the attention. This quality is a combination of sex appeal and human interest. The outdoor settings of a portion of the picture form another feature of attraction, which, together with a colorful flow of action, interesting situations and a capable cast, combine to make a good evening's entertainment. The choice of Vola Vale for the role of Rosie Beautiful is a happy one. She is exactly the type, vivacious and wholly physical in her conception of Rosie. Edna Murphy, portraying the opposite type, is equally well suited to the part she plays. The variety of types and the convincing way in which they are presented, is one of the picture's charms. The death battle of man against man, with woman the objective, the romance of double identity, the suspense and thrilling incidents of the escape from prison of the deceitful husband, and the atmosphere of intrigue surrounding the main characters, all go to make an interesting production. Allan Forrest and Philo McCullough give excellent performances.

STORY OF THE PLAY

Jules Lamont, son of a French Canadian family, is untrue to his young wife, and accepts the invitation of his friend, Joe Cateau, a trapper, to visit him and wife formerly Rosie Beautiful, of the "Moonlight Maids," of whom Jules has become enamoured. The visit results in Joe being killed in a knife battle with Jules, who is later sent to prison, where he meets Pierre Lebec, who is his exact double, and who finally yields to an appeal to go to Jules' mother, who is dying of a broken heart, and pose as her son. This involves complications which include playing husband to Zephne, Jules' wife. Ensuing circumstances alter the situation of "the man between," who is beloved by Zephne, and who becomes her husband in good faith at the untimely death of Jules. A conspiracy to mulct Madame Lamont of her fortune is also included in the story.

PROGRAM COPY—"The Man Between"—With an All-Star Cast

You will like this red-blooded tale of the Canadian wilds, of ungoverned passions, and a struggle to the death between two men for the love of one woman. An excellent cast, including Allan Forrest, Fred Malatesta, Vola Vale, Edna Murphy, and Philo McCullough, play the picture.

No Advertising Support Accepted!

Index for Month of August, 1923

Per Cent	Feet	PLAY	Type	STAR	Distributor	Page
80%	5,279	"Brass Bottle"	Family	All-Star	First National	140
50%	5,700	"Broken Violin"	Family	All-Star	Arrow	129
80%	6,000	"Children of Jazz"	Adults	All-Star	Famous Players	130
80%	6,100	"Circus Days"	Family	Coogan, Jackie	Not given	136
90%	6,000	"Divorce"	Family	Novak, Jane	F. B. O.	131
80%	6,000	"Empty Cradle"	Family	Alden, Mary	State Rights	128
50%	5,000	"Flames of Passion"	Family	Larkin, George	State Rights	141
65%	5,000	"Flying Dutchman"	Family	All-Star	F. B. O.	142
80%	6,500	"Fog"	Family	All-Star	Metro	126
40%	5,000	"Forbidden Range"	Family	Hart, Neal	State Rights	145
65%	5,095	"Gentleman of Leisure"	Family	Holt, Jack	Not given	146
50%	5,000	"Girl From the West"	Adults	Hansen, Juanita	State Rights	146
80%	6,000	"Hell's Hole"	Family	Jones, Charles	Fox	139
80%	8,000	"Human Wreckage"	Adults	Reid, Mrs. Wallace	F. B. O.	123
25%	5,000	"Itching Palms"	Family	All-Star	F. B. O.	135
80%	5,800	"Legally Dead"	Family	Sills, Milton	Universal	147
50%	4,832	"Love Brand"	Family	Stewart, Roy	Universal	140
65%	4,379	"Man and Wife"	Adults	All-Star	Arrow	129
65%	5,000	"Man Between"	Family	All-Star	Associated Exch.	148
50%	5,020	"McGuire of the Mounted"	Family	Desmond, William	Universal	125
95%	9,178	"Merry-Go-Round"	Family	All-Star	Universal	122
65%	5,634	"One-Eighth Apache"	Adults	Stewart, Roy	Arrow	121
100%	6,042	"Peter the Great"	Family	Jannings, Emil	Famous Players	124
90%	6,574	"Purple Highway"	Family	Kennedy, Madge	Famous Players	138
80%	9,717	"Rupert of Hentzau"	Family	All-Star	Selznick Dist. Corp.	135
65%	6,229	"Scarlet Lily"	Adults	MacDonal, Katherine	First National	143
80%	4,960	"Self Made Wife"	Adults	All-Star	Universal	132
65%	Serial	"Steel Rail"	Family	Duncan, William	Universal	144
80%	6,390	"Success"	Family	Tynan, Brandon	Metro	137
80%	5,000	"Three Wise Fools"	Family	All-Star	Goldwyn	133
50%	5,000	"Through the Flames"	Family	Talmadge, Richard	State Rights	144
80%	4,880	"Victor"	Family	Rawlinson, Herbert	Universal	134
90%	5,619	"Wandering Daughters"	Family	All-Star	First National	127

ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

15

Issued 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

SEPTEMBER 1 to 15, 1923

No. 1

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 100%—"ASHES OF VENGEANCE"
First National—(Page 6)
- 95%—"BLUEBEARD'S EIGHTH WIFE"
Famous Players—(Page 9)
- 90%—"DRIFTING"
Universal—(Page 15)
- 80%—"ELEVENTH HOUR"
Fox—(Page 3)
- 90%—"HOLLYWOOD"
Famous Players—(Page 14)
- 80%—"HOMEWARD BOUND"
Famous Players—(Page 2)
- 95%—"LAWFUL LARCENY"
Famous Players—(Page 8)
- 90%—"LOVE PIKER"
Goldwyn-Cosmopolitan—(Page 11)
- 90%—"MIDNIGHT ALARM"
Vitagraph—(Page 1)
- 100%—"TRILBY"
First National—(Page 10)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, twice a month, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:
B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Suite 220

VOL. 13

SEPTEMBER 1 to 15, 1923

No. 1

INDEX

Per Cent	Play	Distributor	Page
100%	—“Ashes of Vengeance”	First National	6
95%	—“Bluebeard’s Eighth Wife”	Famous Players	9
65%	—“Broadway Gold”	Truart	5
90%	—“Drifting”	Universal	15
80%	—“Eleventh Hour”	Fox	3
65%	—“Fighting Blood”	F. B. O.	7
90%	—“Hollywood”	Famous Players	14
80%	—“Homeward Bound”	Famous Players	2
95%	—“Lawful Larceny”	Famous Players	8
90%	—“Love Piker”	Goldwyn-Cosmopolitan	11
65%	—“Loyal Lives”	Vitagraph	4
90%	—“Midnight Alarm”	Vitagraph	1
50%	—“Miracle Baby”	F. B. O.	5
65%	—“Out of Luck”	Universal	14
65%	—“Refuge”	First National	13
65%	—“St. Elmo”	Fox	12
65%	—“Skid Proof”	Fox	15
100%	—“Trilby”	First National	10

No Advertising Support Accepted!

We Sincerely Solicit Your Co-operation

Because you have found Screen Opinions' service of much value to your business, we ask you to pass the good word along to other friends who need our service.

During the Fall season we hope, through your influence, to add many new names to our list of readers.

May We Count on You?

Percentage Figure Values

Masterful.....[Class A-a]—100%	Good.....[Class B]— 65%
Superior.....[Class A-b]— 95%	Average.....[Class C]— 50%
Excellent.....[Class A-c]— 90%	Fair.....[Class D]— 40%
Very Good.....[Class A]— 80%	Poor.....[Class E]— 25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"MIDNIGHT ALARM"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Experience of Girl Trapped in Safe by Swindler Who Dies in Fire from Which She Is Rescued

VALUE

Photography—Very good—Steve Smith.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Cast—Excellent—With Alice Calhoun, Percy Marmont, Cullen Landis and Joseph Kilgour.

Author—Excellent—J. W. Harkins, Jr.
Direction—Excellent—David Smith.
Adaptation—Excellent—C. Graham Baker.
Technique—Excellent.
Spiritual Influence—Average.

CAST

Sparkle.....Alice Calhoun
Captain Harry Westmore.....Percy Marmont
Chaser.....Cullen Landis
Silas Carrington.....Joseph Kilgour
Aggie.....Maxine Elliott Hicks
Mr. Tilwell.....George Pierce
Mrs. Tilwell.....Kittie Bradbury
Springer.....J. Gunnis Davis
Mrs. Thornton.....Alice Calhoun
Susan.....Jean Carpenter
Mrs. Berg.....May Foster
Bill.....Fred Behrie

September 1 to 15, 1923.

Producer—Albert E. Smith

Footage—6,900 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—None

Thrilling Fire Spectacle in Natural Colors—Splendid Cast—Alice Calhoun in Double Role

An association of ideas should work wonders for a production that is in itself good, for there will be many in the audiences destined to see "The Midnight Alarm" who will have come because of recollection of the famous stage melodrama from which the picture is taken. Alice Calhoun is seen to advantage in this production, playing the role of the girl, Sparkle, and also that of Mrs.

(Continued on next page)

No Advertising Support Accepted!

Thornton, the mother of Sparkle. Cullen Landis, as Chaser, plays a role which is quite different from any in which he has been seen. He gives eminent satisfaction in a humorous crook role and raises a laugh almost every time he moves. Joseph Kilgour is excellent in the role of Silas Carrington, and George Pierce and Kittie Bradbury are splendidly convincing as the lovable grandparents, hopping through the years for the discovery of their grandchild. In fact, there is no member of the cast but is equal to the occasion. Percy Marmont gives a pleasing and unobtrusive portrayal of the fire captain, Harry Westmore, in love with Sparkle. In making the picture the director has succeeded in keeping the plot well in tow, and when the thrilling fire climax arrives the spectator is ready to absorb this truly sensational feature. The flames in natural colors can be seen through the windows of the house swallowing up the interior and endangering the lives of those within. The rescue of Sparkle from the safe where she has been trapped is well staged and includes thrilling work with the fire net. You can boost this picture for a special. It's the kind that should draw big in any locality—melodrama of the purest type.

STORY OF THE PLAY

Silas Carrington kills his partner, Thornton, who has made him executor of his estate, and through the aid of Springer, a servant, the murder is palmed off as suicide. To escape a marriage into which Carrington means to force her, Mrs. Thornton flees with her little girl, and is killed when the automobile in which they are riding is hit by a train. The child, unharmed, is picked up by a Mrs. Berg, and later becomes a news girl. Her grandfather, Tilwell, after searching for years finally gets a clue, and at the same time Sparkle, as the girl is known, receives papers of identification which Carrington determines to steal. In the events that follow, Sparkle is locked in a safe in Carrington's office, a fire breaks out and Carrington and Springer die in the flames. Sparkle is rescued by Capt. Westmore who loves her. The close of the story shows the betrothal of Sparkle to Westmore, while Chaser, a crook, also in love with her, consoles himself with Sparkle's friend Aggie.

PROGRAM COPY—"The Midnight Alarm"—With an All-Star Cast

Don't miss the screen adaptation of the stage melodrama that has thrilled thousands. "The Midnight Alarm" is a picture that you must see. Alice Calhoun, Cullen Landis, Percy Marmont and an all-star cast play the picture.

"HOMEWARD BOUND"—[Class A] 80%

(Adapted from "The Light to Leeward")

Story:—Romance of Seaman Determined to Become a Captain

VALUE

Photography—Very Good—Ernest Haller.
TYPE OF PICTURE—Fascinating.
Moral Standard—Good.

Story—Very good—Drama—Family.
Star—Very good—Thomas Meighan.
Author—Very good—Peter B. Kyne.
Direction—Very good—Ralph Ince.
Adaptation—Very good—Jack Cunningham
and Paul Sloane.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Jim Bedford.....Thomas Meighan
Mary Brent.....Lila Lee
Rufus Brent.....Charles Abbe
Rodney.....William P. Carleton
Murphy.....Hugh Cameron
Captain Svenson.....Gus Weinberg
Mrs. Brannigan.....Maud Turner Gordon
Rufus Brent, Jr.....Cyril Ring
Clarissa Wynwood.....Katherine Spencer

September 1 to 15, 1923.

Footage—6,773 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—"Where There's a Will, There's a Way"

Spectacular Storm at Sea, Interesting Character Outline, Attractive Cast in Fascinating Production

There is something so convincing, so human, about Thomas Meighan's portrayal of Jim Bedford in "Homeward Bound" that the average person will find the picture irresistible principally for this reason. Peter B. Kyne's story is based on a situation that is vital—not exactly thrilling, but interesting. The setting of the plot, the incidents which the author has used in familiarizing us with the character of the hero, such for instance as where at a critical moment for the vessel of which he is first mate, he pushes aside the drunken captain and brings her safely into port out of a blinding storm, is always interesting. The romance of the story in which the feminine side is played delightfully by Lila Lee is vigorously presented, and Peter B. Kyne's lifelike types are as we would suppose he painted them. Charles Abbe in the best choice possible for Rufus Brent, ship owner and former sea captain. The heavy holes—not so

(Continued on next page)

No Advertising Support Accepted!

Villainous—are well handled by W. P. Carleton and Cyril Ring. Hugh Cameron is excellent as Murphy, the hero's right hand man. The storms at sea are quite spectacular.

STORY OF THE PLAY

Jim Bedford, in love with Mary Brent, his employer's daughter, is reproached by Mary for not pushing ahead to captaincy, unaware of Jim's splendid act in supplanting a drunken captain on one of her father's boats, which would have been driven on the rocks in a storm had it not been for Jim. His modesty, together with his captain's deceit and boasting, prevent him from impressing Rufus Brent with the fact that he is deserving of promotion, and to get rid of him and incidentally to keep him away from Mary, he offers him a half interest in an old ship if he will take it to a South American port for sale. Learning that Captain Svenson, the intemperate skipper, is to navigate the yacht on which Mary is to cruise, Jim takes matters in his own hands, threatens Svenson with exposure unless he agrees to send a message to Mary's father stating that he is indisposed and has chosen Jim as his substitute. During the voyage Jim has occasion to strike Mary's brother to prevent him putting out into a storm with the life boats, and Mary, in misunderstanding the situation, orders the vessel to return to the home port. Later Mary learns from Murphy, Jim's right hand man, the truth about everything, and on the eve of his departure she marries him. In spite of his refusal to allow her to board the condemned schooner, she steals aboard, and it is not until she is struck by a spar during a storm that Jim becomes aware of her presence on the boat. Jim triumphs when, with the old schooner, he tows the rudderless yacht to port, and on Mary's recovery her father offers Jim a half interest in his business.

PROGRAM COPY—"Homeward Bound"—Featuring Thomas Meighan

Jim Bedford, sturdy seaman, riding to victory on a rickety old schooner. This is one of the interesting features of "Homeward Bound," romantic sea story, featuring Thomas Meighan.

"ELEVENTH HOUR"—[Class A] 80%

(Adapted from a story of the same name)

Story:—Attempt of Foreign Prince to Gain Possession of American Formula for High Explosive

VALUE

Photography—Very good—Don Short.
TYPE OF PICTURE—Exciting.
Moral Standard—Average.

CAST

Story—Very good—Melodrama—Adults.
Stars—Very good—Shirley Mason and Charles Jones.
Author—Very good—Lincoln J. Carter.
Direction—Very good—Bernard J. Durning.
Adaptation—Very good—Louis Sherwin.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Fox

Barbara Hackett.....Shirley Mason
Brick McDonald.....Charles Jones
Herbert Glenville.....Richard Tucker
Prince Stefan de Bernie.....Alan Hale
Dick Manley.....Walter McGrail
Estelle Hackett.....June Elvidge
Submarine Commander.....Fred Kelsey
Mordecai Newman.....Nigel de Brulier

September 1 to 15, 1923.

Footage—7,000 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None

Rip Roaring Melodrama—Doesn't Pretend to Be Anything Else—Excellent Box Office Attraction

The producers of "The Eleventh Hour" lose no time in fixing in the mind of the spectator the fact that the picture he is about to see is the frankest sort of melodrama. Therefore no one has a right to be disappointed or to expect anything else. It fairly bristles with thrills that are second only in nerve wrecking effect to Harold Lloyd's "Safety Last." Fancy seeing a man drop into a vat of boiling metal. And this is but one of a series of surprises that ends with a foreign prince being torn to pieces in a den of lions prepared for the destruction of those who refused to do his bidding, and the swallowing up of another member of the villain group in the boiling metal in which he has tried to dispose of innocent offenders. The story of the play is constructed with the idea of keeping up a round of excitement, and the reason that we have marked the production for adults is because of the action in the shooting of the hero and the heroine. Scenes on a submarine, torpedo tubes, and various other similarly thrilling moments are contained in this picture, which is suitable for presentation as a special.

STORY OF THE PLAY

Prince Stefan de Bernie, visiting in America, learns of a wonderful new explosive about to be manufactured at the Hackett munitions plant, and determines to gain possession of the formula. Together with his hirelings he stops at nothing to gain his point. Brick McDonald

(Continued on next page)

No Advertising Support Accepted!

of the United States secret service and in love with Barbara Hackett, appears to be in league with the crooks, but after Barbara has been shot down out of an aeroplane and imprisoned on a German submarine, she learns that Brick really is the man she believed him to be after all. The villains meet death in traps they set for others.

PROGRAM COPY—"Eleventh Hour"—Featuring Shirley Mason and Charles Jones

When you come to see "The Eleventh Hour" be prepared to spend the most exciting evening you have known since you saw Harold Lloyd in "Safety Last." This melodrama fairly bristles with thrills. Pretty Shirley Mason and Charles Jones are the stars.

"LOYAL LIVES"—[Class B] 65%

(Especially prepared for screen)

Story:—Incidents in the Life of a Postman

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Sentimental.
Moral Standard—Good.

Story—Good—Melodrama—Family.
Cast—Good—All-star—With Mary Carr, Brandon Tynan, Faire Binney and William Collier, Jr.

Author—Good—Charles G. Rich.
Direction—Good—Charles Giblyn.
Adaptation—Good—Dorothy Farnum.
Technique—Good.
Spiritual Influence—Good.

Producer—Whitman Bennett

CAST

Dan O'Brien.....Brandon Tynan
Mrs. Mary O'Brien.....Mary Carr
Peggy.....Faire Binney
Terrence O'Brien.....William Collier, Jr.

September 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—Loyalty Usually Brings Its Own Reward

Pleasing Melodramatic Romance Has Plenty of Heart Interest—Good Cast Assures Consistent Amount of Success

The best thing about "Loyal Lives" is the large amount of human interest conveyed through the concentrated efforts of a good cast headed by Mary Carr and Brandon Tynan. The picture is a bit too long for the amount of plot material supplied by the story, and in the third reel this commences to be obvious. Some interesting scenes showing the postal clerks at work sorting letters and performing various duties in the postal department are presented in the opening reel, but the majority of the picture is consumed with events in the life of Dan O'Brien, a loyal, kindly postman. The home of Dan, presided over by his gentle wife Mary, is the center of interest throughout the picture, and Mary Carr and Brandon Tynan, Faire Binney and William Collier, Jr., are successful in creating genuine home atmosphere. The adaptation of the story is not particularly good, or perhaps it is that the plot is not sufficiently reinforced. There is no solution to the problem of the retired postman faced with keeping a family on a meager pension and unable to get a job. The friendship between Michael O'Hara and Dan O'Brien is nicely outlined and is a pleasing feature of the picture. The closing reels are frankly melodramatic and quite what the masses like. This picture is hardly strong enough for a special, but should draw well if the names of the stars are emphasized in billing it.

STORY OF THE PLAY

Dan O'Brien, a loyal letter carrier, sticks to his job with the post office department in spite of the offer of Michael O'Hara, a pal of his, to take him as a partner in a mail order business which he contemplates, and which is the means of Michael becoming a rich man. In later years when the little girl whom Dan and his wife adopted when she was left in a basket at the door, has become the sweetheart of O'Hara Jr., and Terrence O'Brien has given up a college education to take a job with the government and help out his family, a villain stalks. The mails are robbed, the robber traced to the O'Briens, and Dan is about to be jailed when the real thief who took lodgings with the O'Briens, and left a marked bill with them through which the stolen money was traced, confesses. The story ends happily.

PROGRAM COPY—"Loyal Lives"—Featuring Brandon Tynan and Mary Carr

The ups and downs in the life of a letter carrier and the uncovering of a villain's scheme to put him behind the bars is only a part of what "Loyal Lives" offers by way of entertainment. Don't miss Mary Carr's latest with Brandon Tynan, Faire Binney and William Collier Jr. in the case.

No Advertising Support Accepted!

"BROADWAY GOLD"—[Class B] 65%

(Adapted from a story of the same name)

Story:—Experience of Chorus Girl Who Married Supposedly Dying Millionaire

VALUE

Photography—Good—J. R. Diamond.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Good—Drama—Adults.
Star—Good—Elaine Hammerstein.
Author—Good—W. Carey Wonderly.
Direction—Good—Edward Dillon and J. Gordon Cooper.
Adaptation—Good—Kathlyn Harris.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Edward Dillon

CAST

Sunny Duane.....Elaine Hammerstein
Jean Valjean.....Kathlyn Williams
Eugene Durant.....Elliott Dexter
Elinor Calhoun.....Eloise Goodale
Cornelius Fellowes.....Richard Wayne
Page Poole.....Harold Goodwin
Jerome Rogers.....Henry Barrows
The Driver.....Marshal Neilan

September 1 to 15, 1923.

Footage—6,800 ft.

Distributor—Truart

Our Opinion

MORAL O'THE PICTURE—None

Story Has Originality, Settings Elaborate, But Action Moves Slowly in Spots

"Broadway Gold" is based on an interesting story, and is played by a good cast, with Kathlyn Williams giving the most finished performance of the group. The role she plays, that of a sponging actress, half designing in conception. She plays it well. The star, Elaine Hammerstein, is not at her best in a slightly passive role—an unsophisticated chorus girl—it is not the sort of thing that she does the best. But in spite of this and in spite of the fact that in spots the action moves slowly, "Broadway Gold" is apt to give satisfaction. It has an excellent selling title as will be noted at a glance, attractive and fairly elaborate settings, and as before said, an interesting story. The situation is interesting in which a newcomer to the chorus finds herself at the bedside of a millionaire supposed to be dying, trying to answer satisfactorily to all parties an appeal to her to marry him so that his wealth will not go to a certain unworthy relative. A complication caused by the murder of a man in whose rooms she happens to be at the time adds to the interest. Elliott Dexter, Richard Wayne and Harold Goodwin are prominent members of the cast.

STORY OF THE PLAY

Sunny Duane, a newcomer to the chorus, is befriended by Jean Valjean, a woman who believes that grafting gold from men is no sin. Following a party attended by Eugene Durant, a millionaire, and Cornelius Fellowes, a friend of Jean's, Durant is taken suddenly ill and Fellowes is murdered in his apartment, where he has gone on a message while taking Sunny home. Complications arise and in the midst of it all Durant asks Sunny to marry him, believing himself dying, and fearing lest an unworthy relative fall heir to his money. The ceremony is performed and in the course of events Durant and Sunny find themselves in love, making the intended divorce unnecessary. Incidents in tracing the murder are also included.

PROGRAM COPY—"Broadway Gold"—Featuring Elaine Hammerstein

Sunny Duane's visit to Broadway brought love and a millionaire to her feet. Elaine Hammerstein, Kathlyn Williams, Elliott Dexter and a notable cast play the picture.

"MIRACLE BABY"—[Class C] 50%

(Adapted from a story of the same name)

Story:—Adventures of Man Tricked Into Assaying Wrong Samples from Mine

VALUE

Photography—Average—William Thornley.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—Harry Carey.
Author—Average—Frank Pierce.
Direction—Average—Val Paul.
Adaptation—Average—Isadore Bernstein.
Technique—Average.
Spiritual Influence—Neutral.
Producer—P. A. Powers

CAST

Neil Allison.....Harry Carey
Judy Stanton.....Margaret Landis
"Hopeful" Mason.....Charles J. L. Mayne
Hal Norton.....Edward Hearn
Violet.....Hedda Nova
Jim Starke.....Edmund Cobb
Dr. Amos Stanton.....Alfred Allen
Sam Brodford.....Bert Sprotte

September 1 to 15, 1923.

Footage—5,000 ft.

Distributor—F. B. O.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None

Ordinary Production With No Particular Punch

"The Miracle Baby" is essentially a picture for the cheaper grade theatres. It is unlikely that it will get across in the better localities, because of a certain crudeness in the construction and general makeup of the picture. Poor taste is used, for instance, in the scenes where the miracle baby is being cared for by the two miners who know nothing about how to adjust the child's clothing. Harry Carey can do better work than he does in this picture, and while the cast is an average one, the picture lacks punch, and the lines of the plot are at times vague.

STORY OF THE PLAY

Neil Allison, living in a mining town in the west, is "framed" by a couple of crooks, who exchange certain samples of gold ore which he is to assay. On the strength of the assay the mine is sold and afterward found to be worthless. He is again "framed" for murder by one of the men, who knifes a man through a portier while Allison is fighting with him. Allison holds aloof from the haunts of the sheriff for some time. Later the truth is revealed, and the murderer tries to make a get-away with Judy, the girl Allison loves, but the latter overtakes him and rescues Judy.

PROGRAM COPY—"The Miracle Baby"—Featuring Harry Carey

With adventure running him to the ground, Neil Allison finally buckled to and played a winning game. Harry Carey is the star of this stirring western production.

"ASHES OF VENGEANCE"—[Class A-a] 100%

(Adapted from story of same name)

Story:—Romance of the Period of Charles IX of France and Catherine de Medici

VALUE

Photography—Masterful—Antonio Gaudio.
TYPE OF PICTURE—Romantic—Historical.
Moral Standard—Average.

Story—Masterful—Drama—Family.
Star—Masterful—Norma Talmadge.
Author—Masterful—H. B. Somerville.
Direction—Masterful—Frank Lloyd.
Adaptation—Masterful—Not credited.
Technique—Masterful.
Spiritual Influence—Neutral.

CAST

Yoeland de Breux.....	Norma Talmadge
Rupert de Vriac.....	Conway Tearle
Duc de Tours.....	Wallace Beery
Catherine de Medici.....	Josephine Crowell
Margot de Vaincoire.....	Betty Francisco
Margot's Aunt.....	Claire McDowell
Comte de la Roche.....	Courtenay Foote
Father Paul.....	Forrest Robinson
Paul.....	James Colley
Charles IX.....	Andre de Beranger
Duc de Guise.....	Boyd Irwin
Bishop.....	Winter Hall
Andre.....	William Clifford
Charlotte.....	Murdock McQuarrie
Gallon.....	Hector V. Sarno
Blais.....	Earl Schenck
Charlotte.....	Lucy Beaumont
Anne.....	Jeanne Carpenter
Denise.....	Mary McAllister
Viscomte de Briege.....	Howard Truesdell
Phillipe.....	Kenneth Bibcon
Marie.....	Carmen Phillips
Soldier Boy.....	Rush Hughes
Lupi.....	Frank Leigh

September 1 to 15, 1923.

Producer—Joseph M. Schenck

Footage—11,000 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None

Faultless Technique and Magnificent Settings, Talented Star and a Cast of Unusual Excellence in 100 Per Cent Production

Step by step Norma Talmadge has climbed the ladder of screen success until in the magnificent production "Ashes of Vengeance," set in the colorful atmosphere of Mediaeval France, she achieves an enviable place at the summit of her art. In the role of Yoeland de Breux she demonstrates a more polished technique than ever before; poise and intelligence dominate every movement. The production itself is richly staged. In fact, the settings of "Ashes of

(Continued on next page)

No Advertising Support Accepted!

Vengeance" are more exquisitely picturesque than some others, that have been quite as elaborate, and we question whether the striking quality of illumination and photography is not one of the largest factors in producing an artistic effect. The opening scenes of the picture, with two or three hundred persons gathered in the great ballroom of the royal palace of France, many of whom are engaged in dancing the graceful minuet, is one of the most impressive perspectives of the picture. Then there are the usual number of closeups of the exquisitely gowned star, and with surroundings that serve to enhance her beauty. One of the most finished portrayals of the picture is that of the Duc de Tours by Wallace Beery. His conception of the crafty, sensuous fellow seems correct, and certainly Mr. Beery's mastery of screen technique, and his intelligent understanding and interpretation of the character he is supposed to represent, places him in the class with the best character actors. Conway Tearle as Rupert de Vrieac is not only picturesque in the costume of the period, but plays intelligently. His sword bouts with worthy opponents are unusually spirited. Josephine Crowell as Catherine de Medici has not many scenes, but succeeds in causing herself to be remembered for her excellent work. Courtenay Fouts also does well, and little Jeanne Carpenter is delightful as Anne, the crippled sister of Yoeland. Earl Schenck and Winter Hall, Claire McDowell, and in fact each member of the cast is entitled to splendid praise. This is one of the big pictures of the year, faultless in technique, romantic, adventurous, entertaining from first to last. There is more to be said of "Ashes of Vengeance" than space will allow—suffice it to say that it is the last word in beauty and dramatic excellence.

STORY OF THE PLAY

When Rupert de Vrieac and Comte de la Roche, members of two families sworn enemies of each other for years, settle a difference with swords, the eventual result is that Rupert is bound to Comte de la Roche as a slave for a term of years. Yoeland, a beautiful member of the de la Roche family, is placed under his protection and after serving her faithfully, bearing with her scorn, and acting as a playfellow to her crippled sister, he saves them both from an attack by a wolf. The result is that Yoeland, who has in reality been fighting her love for him, reveals her affection for him, and on his release by Comte de la Roche, she promises to marry him.

PROGRAM COPY—"Ashes of Vengeance"—Featuring Norma Talmadge

You have never yet seen a production more beautiful, more elaborate, more romantic or more thrilling than "Ashes of Vengeance," featuring lovely Norma Talmadge and an A-1 cast, including Conway Tearle and Wallace Beery.

"FIGHTING BLOOD"—[Second series] 65%

(Especially prepared for screen)

Story:—Adventures of Youth Accidentally Led to Studious and Then to prize ring

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Humorous—Adventurous.
 Moral Standard—Average.

CAST

Gale Galen.....George O'Hara
 Rosemary DuBarry.....Mary Beth Milford
 Nate.....Albert Cooke
 Kelly.....Kit Guard
 Patricia Paddington.....Louise Lorraine

Story—Good—Comedy—Melodrama—Family.

Star—Good—George O'Hara.
Author—Good—H. C. Witmer.
Direction—Good—Henry Lehrman.
Adaptation—Good—Beatrice Van.
Technique—Good.
Spiritual Influence—Neutral.

September 1 to 15, 1923.

Producer—P. A. Powers

Length—Fifteen Two-Reel Chapters

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None

Peppy Beginning for Second "Fighting Blood" Series—Good Cast and Plenty of Comedy

The new "Fighting Blood" series gives good promise in its first two chapters—"So This Is Hollywood" and "She Supes to Conquer." Just whether the series in question will prove as good as the first we are not prepared to say, but at least it will live well up to standard. George O'Hara is excellent in the hero role, and responds well to the requirements of the story, in which

(Continued on Next Page)

No Advertising Support Accepted!

thus far the majority of the action is in the moving picture studios, where Galen, the hero, finds himself transformed into an actor and rescuer of the pretty heroine. The second chapter contains some amusing scenes which are also quite thrilling, in which a group of lions are let loose in the studio, so it would seem, and several realistic scenes of a picture in the course of construction are enacted. A fine effect is secured by having the lions photographed from beneath a platform onto which the animals are made to leap. Mary Beth Milford, who is new to the screen, does well in one of the feminine roles, and Louise Lorraine is delightful in the feminine lead. This series should give good satisfaction in any theater.

STORY OF THE PLAY

Gale Galen, an ex-champion boxer, his manager, Nate Shapiro, and his former trainer, Knockout Kelly, down on their luck crawl from underneath an overland express at Los Angeles, and accidentally are taken to the moving picture studios in a bus that stands waiting. They are mistaken for extras and are handed out their pay along with the others. Believing that he has been robbed by a tramp standing next to him, Gale starts a fight with the result that all three are taken to jail. One day when Gale is digging ditches with his partners, he sees what he thinks is a brutal assault on a girl. He rushes to her rescue and finds himself again in the midst of the movie people, and because of the fight he puts up gets an offer to star on the screen. After playing in a series of adventurous scenes in which a group of hungry lions are employed, he visits the scene of a boxing match, and in the absence of one of the competitors offers to substitute, and after discovering that his opponent is trying to win through fraud, he lands him a blow that proves a knockout. The first two chapters introduce a budding romance between Gale and Patricia Paddington, a little girl he has rescued from the lions in the studio.

PROGRAM COPY—"Fighting Blood" (Second Series)— Featuring George O'Hara

If you like combined comedy and melodrama, you should not miss a single chapter of the splendid new series of "Fighting Blood," featuring George O'Hara and an excellent cast.

"LAWFUL LARCENY"—[Class A-b] 95%

(Adapted from the play of the same name)

Story:—Wife Saves Husband from Trap of Society Gamblers

VALUE

Photography—Superior—Hal Rosson.
TYPE OF PICTURE—Elaborate—Fascinating.

Moral Standard—Average.

Story—Excellent—Drama—Adults.
Cast—Superior—Featuring Hope Hampton,
Nita Naldi, Lew Cody and Conrad Nagel.
Author—Excellent—Samuel Shipman.
Direction—Superior—Allan Dwan.
Adaptation—Superior—John Lynch.
Technique—Superior.
Spiritual Influence—Neutral.

CAST

Marion Dorsey.....Hope Hampton
Andrew Dorsey.....Conrad Nagel
Vivian Hepburn.....Nita Naldi
Jack Tarlow.....Lew Cody
Sonny Dorsey.....Russell Griffin
Billie Van de Vere.....Yvonne Hughes
Nora.....Dolores Castello
Solo Dancer.....Gilda Gray
Dancers at the Rendezvous.....
Florence O'Dennishawn and Alice Maison

September 1 to 15, 1923.

Producer—Adolph Kukor

Footage—5,000 ft.

Distributor—Famous Players-Lasky

Our Opinion

MORAL OF THE PICTURE—None

Unusually Well Made Production—Elaborate, Colorful, Snappy—Featured
Players A-1

There are several reasons why "Lawful Larceny," which is an adaptation of the successful stage play of the same name, steps into the 95% class, the chief one being an all around accuracy of technique. Director Allan Dwan has put his best into "Lawful Larceny." He has gauged the psychology of the play correctly, with the result that the people of the picture are very human, big situations are thoroughly exploited, and there is a lack of the superficiality that too frequently creeps into the picture play. The construction of the picture is in itself interesting. The positive method of establishing the atmospheres of the Hepburn gaming house, and the characteristics of the keepers of the house previous to the introduction of the principal feminine character, Mrs. Dorsey, played by Hope Hampton, is effective, and the fact that the picture has been trimmed to the very last inch of superfluous film leaves the high lights of the play in bas relief, illuminated by carefully chosen subtitles closely allied to the action of the story. Neither money nor effort has been spared in providing an elaborate setting for the play. The apartment of Vivian Hepburn,

(Continued on next page)

No Advertising Support Accepted!

for instance, is lavishly decorated in Egyptian style, and is wonderfully spacious, and the gowns of its mistress are in keeping with the amount of money swindled from the tables of chance. One of the features of the production is the excellent work of the cast. Each character is so faithfully portrayed that it would be difficult to single out any one member for special praise. Nita Naldi, the feminine heavy, is cast in a role she knows so well how to play—her portrayal of Vivian Hepburn is quite superior. Lew Cody plays the role of Jack Tarlow, a society crook, in a spirited, half-humorous fashion, and Conrad Nagel is excellent as Andrew Dorsey, caught in the gaming net and extricated by a clever wife, and last, but not least by any means, comes Hope Hampton, topping the list in one of the most intelligent, colorful character portrayals that the writer has seen in some time. "Lawful Larceny" is easily Miss Hampton's best picture. Her method of putting across the role of Marion Dorsey, the faithful wife, is direct, clean cut and effective. She works without effort and is charmingly graceful. We do not know an actress of the screen who has a wider range of emotions, or who registers passing moods more unerringly. We predict an eminently successful run for the screen adaptation of "Lawful Larceny," which is one of the best dressed, most fascinating of recent production. In advertising the picture, Gilda Gray's South Sea dance should serve a good purpose, together with the names of the featured players and previous popularity of the stage version of the play.

STORY OF THE PLAY

While Marion Dorsey is enjoying a trip to Europe, her husband, Andrew Dorsey, becomes a constant visitor at Vivian Hepburn's gaming-house, and through the manipulations of Vivian and her partner, Jack Tarlow, Andrew is not only stripped of his own fortune, but is persuaded to draw a check for one hundred thousand dollars on the firm with which he is employed. On Marion's return and discovery of what has happened, she steps into the ring with a determination to win, and while Jack Tarlow, easily enamored of her, is gathering together necessities for an elopement to Montreal, Marion opens the safe of the Hepburn apartment and regains the forged check. At her home the butler impersonates the district attorney, and Vivian and Jack are persuaded to make a quiet exit, leaving behind the note and the amount of money swindled from Andrew.

PROGRAM COPY—"Lawful Larceny"—Featuring Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel

Was it lawful larceny for Marion Dorsey to take money from the safe of a gaming house in return for the theft of a wife's happiness, a child's future and a husband's fortune? Don't miss the best picture of the season—a picturization of the famous stage play "Lawful Larceny," featuring lovely Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel.

"BLUEBEARD'S EIGHTH WIFE"—[Cl. A-b] 95%

(Adapted from play of same name)

Story:—Romance of Girl Who Married Rich and Much Married Man to Save Family Exchequer

VALUE

Photography—Superior—Alfred Gilks.
TYPE OF PICTURE—Humorous—Elaborate.
Moral Standard—Fair.

Story—Very good—Comedy—Adults.
Star—Superior—Gloria Swanson.
Author—Very good—Alfred Saviar.
Direction—Superior—Sam Wood.
Adaptation—Superior—Sada Cowan.
Technique—Superior.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Monna de Briac.....Gloria Swanson
John Brandon.....Huntley Gordon
Robert.....Charles Greene
Lucienne.....Lianne Salvor
Marquis de Briac.....Paul Weigel
Lord Henry Seville.....Frank R Butler
Albert de Marceau.....Robert Agnew
Alice George.....Irene Dalton

September 1 to 15, 1923.

Footage—5,960 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None

Richly Staged Production Abounds With Original Humor—Star and Cast in Best Form

"Bluebeard's Eighth Wife" in one of the most Fascinating and richly staged pictures of the season. Gloria Swanson attired in the loveliest of clothes, and photographed in that hazy, seductive style, was never in better form than in the role of Monna de Briac, youngest daughter of a penniless aristocrat. Nor was Huntley Gordon ever cast in a role better suited to him than that of John Brandon, a rich American, seven times divorced. Everything necessary to give

(Continued on next page)

No Advertising Support Accepted!

the amusing story an elaborate setting has been supplied bountifully, interior settings, garden scenes, and sea beach with the fascinating Gloria in the most risqué of bathing suits diving from a cliff into the water, are all chosen from the view point of art. The most amusing scene in the picture is that in which Monna in her scheme of supplying evidence to aid her husband in getting a divorce, causes a devoted admirer to drink too much wine, and then makes him undress and go to bed behind a screen in her apartment. Robert Agnew plays the man and is a riot in the part. This is one of the funniest and least objectionable of the kind that has ever been screened. The fact that the youth in his intoxicated condition believes he is dreaming, and takes the different characters as they appear, including the husband, for dream people, afford a great many amusing incidents. One of the most original of these when he sees a quartet of Monnas gliding slowly about the room. Slow motion photography is at this point of the picture a source of much laughter. The picture is splendidly directed and is edited in a professional way. The cast is excellent, and there is not a foot of film too much. This picture is suitable for any audience of adults. It contains many surprises and is one of the most original and entertaining of films. It has drawing capacity for a special.

STORY OF THE PLAY

Monna de Briac, the youngest daughter of the Marquis de Briac, has said that she will not marry a man she does not love. And when John Brandon, a rich American, comes to town it so happens that a glimpse of Monna taking a solitary swim, brings him in haste to her father to ask for her hand. It is not until the last word of the marriage ceremony has been spoken that she learns that John Brandon is already paying alimony to seven divorced wives. Monna in love with her husband, and secretly believing in his love for her, tells him that when he has proved that he really loves her she will go to Egypt with him on a honeymoon. Much of the story is consumed with the amusing schemes of Monna to carry out her intention of learning whether John is really in love with her or not. The story ends happily for Monna and John.

PROGRAM COPY—"Bluebeard's Eighth Wife"—Featuring Gloria Swanson

You simply must see "Bluebeard's Eighth Wife" because it is the most irresistibly funny comedy of the season, richly staged and featuring the fascinating Gloria Swanson.

"TRILBY"—[Class A-a] 100%

(Adapted from novel of same name)

Story:—Romance of French Model Spirited Away by Musician Whose Hypnotic Influence Is Broken by Death

CAST

Photography—Masterful—George Benoit.
TYPE OF PICTURE—Romantic.
Moral Standard—Average.

Story—Masterful—Drama—Family.
Cast—Masterful—With Creighton Hale, Andree Lafayette, Arthur Edmund Carewe, Philo McCullough and Wilfrid Lucas.
Author—Masterful—DuMaurier.
Direction—Masterful—James Young.
Adaptation—Masterful—Richard Walton Tully.
Technique—Masterful.
Spiritual Influence—Average.

CAST

Trilby Andree Lafayette
Little Billee Creighton Hale
Svengali Arthur Edmund Carewe
Taffy Philo McCullough
The Laird Wilfrid Lucas
Gecko Francis McDonald
Zouzou Maurice Cannon
Dodor Max Constant
Durien Gordon Mullen
Miss Bacot Gertrude Olmsted
Mme Vinare Martha Franklin
Mrs. Bagot Evelyn Sherman
Rev. Bagot Gilbert Clayton
Laundress Rose Dion
Impressario Edward Kimball
Jeannot Robert DeVilbiss

September 1 to 15, 1923.

Producer—Richard Walton Tully

Footage—7,321 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None

Masterful Adaptation of Celebrated Novel—French Star Delightful in Title Role

DuMaurier's "Trilby" as presented on the screen by Richard Walton Tully is a vividly painted romance, lifelike and extremely artistic. In viewing this picture one is conscious that a keenly perceptive mind has visualized the story, for there is a warmth of understanding in the picture—a something that raises "Trilby" above sensationalism—makes it a classic as it were. In the picture the romance is the thing with Svengali standing out as a fearful ogre. Noth-

(Continued on Next Page)

No Advertising Support Accepted!

ing is overdone in this picture. Symmetry and beauty are ever the objective point. Color is a charming attribute of the production, and even in the approach to tragedy the director takes time to sprinkle a dash of comedy, particularly in the studio scenes. The big moment of the picture, where Trilby, released from the influence of Svengali, walks out on the stage and renders before a startled audience her tuneless version of the song, "Ben Bolt," that her father used to sing and make people cry, is splendidly managed; and the death of Svengali, turning triumph into tragedy, and tragedy into victory for the heart sick Billee, and then tragedy again in the death of Trilby as a consequence of physical privation and the hypnotic strain, leaves one breathless, so convincing is the plot unfolded. Andre Lafayette gives a wonderfully intelligent rendition of the role of Trilby, a playful affectionate girl, living her life in the only way she knows how, basking in the fellowship of the three artists. Closeups of her feet are very fetching, representing those of which Trilby says "there is but one other pair in all of Paris." The picture is done principally in closeup views of the characters, and effectively so. The cast is excellent, with Arthur Edmund Carewe playing a splendid Svengali. Creighton Hale does well as Billee, and Wilfrid Lucas and Philo McCullough are pleasing as the artists friends of Billee and Trilby. This production can be used as a special program feature, using the sensational angle in advertising.

STORY OF THE PLAY

Trilby, an artist's model, has a wonderful voice but is totally without tune. During her visits to the artist's quarters in Paris she is heard by Svengali, a poor musician, who lives in a room above Trilby's friends together with Gecko, a composer. Svengali, seeing a fortune in Trilby's voice decides to hypnotize her and cause her to sing according to his will. And so Trilby one day is spirited away, to the distress of her friends and fiance Billee. One evening on attending a concert to hear a much advertised singer, they are surprised to find, that it is their Trilby singing brilliant arias under the influence of the great Svengali. Behind the scenes Svengali is stricken with a heart attack, and Trilby is ushered on the stage without him, the result being that suddenly released from his influence she sings again in her tuneless way the only song she really knows, "Ben Bolt." The people leave the concert hall in disgust, and Svengali, unable to recover himself, dies. Later, Trilby, unable to rally from the long siege of over strain, dies also.

PROGRAM COPY—"Trilby"—Played by an All-Star Cast

The "Trilby" that fascinated you in DuMaurier's book is the same "Trilby" that you will see in the Richard Walton Tully version of the story. Beautiful Andree Lafayette appears in the title role supported by an excellent cast.

"LOVE PIKER"—[Class A-c] 90%

(Adapted from a story of the same name)

Story:—Society Girl Ashamed of Future Father-in-Law, Finally Realizes Narrowness of Vision

VALUE

Photography—Excellent—George Barnes.
TYPE OF PICTURE—Romantic.
Moral Standard—Good.

Story—Excellent—Romantic drama—Family.
Star—Excellent—Anita Stewart.
Author—Excellent—Frank R. Adams.
Direction—Excellent—E. Mason Hopper.
Adaptation—Excellent—Frances Marion.
Technique—Excellent.
Spiritual Influence—Good.

CAST

Hope Warner.....	Anita Stewart
Peter Van Huisen.....	William Norris
Martin Van Huisen.....	Robert Frazer
Archie Pembroke.....	Carl Gerrard
Professor Click.....	Arthur Hoyt
Edith Cloney.....	Betty Francisco
Willie Warner.....	Winston Hiller
Mrs. Warner.....	Mayme Kelso
Mr. Warner.....	Frederick Truesdell
Butler.....	Robert Bolder
Maid.....	Cornelia Callahan
Judge.....	James F. Fulton

September 1 to 15, 1923.

Producer—Cosmopolitan

Footage—6,000 ft.

Distributor—Goldwyn-Cosmopolitan

Our Opinion

MORAL O'THE PICTURE—"Fine feathers make fine birds," but the true measure of a man is in his heart.

**Originality and Human Interest Features of Story's Treatment—
Star Excels Herself**

In no production in which she has played has Anita Stewart given a more pleasing or more intelligent performance than in "The Love Piker." The careful manner in which the picture has been edited and the director's sympathetic handling of the story does a great deal to make it one of the season's best.

(Continued on Next Page)

No Advertising Support Accepted!

Who can fail to be interested in the psychology of a situation which makes an overbearing bride her own judge, and urges conscience to a point of persuasion that brings about a change of heart and a change of attitude toward a gentle old man of whom she had been ashamed. The majority of people will find themselves following the story with unabated interest, partly because the circumstances of the story and the treatment of the subject are out of the ordinary, and partly because many of them will recognize the truth of the situation. The story is told in an interesting and colorful way, starting with the girl's arrest for speeding and showing her arrogant manner in the police court in a humorous light. In fact, one of the pleasing things about the picture is the comedy angle at which the director has viewed a good many of the situations. A strong quality of human interest is intensified in the scenes relative to the bride's remorse at her treatment of her future father-in-law, and where she hurries to bring him to the wedding. It may be a bit improbable, but the moral bearing of the story and the spiritual development of the girl's character is interesting. The cast is an exceptionally capable one. William Norris as the old man, and Robert Frazer as the son, are especially good. This is a picture that can be understood and enjoyed by any class of audience.

STORY OF THE PLAY

Hope Warner, the proud daughter of a rich manufacturer, falls in love with Martin Van Huisen, one of her father's chief engineers. A visit to the home of Martin's father in a common part of the city causes Hope to omit the old man from the list of wedding guests. She is siezed with remorse when she is about to leave her room for the ceremony, and on the spur of the moment she rushes out, enters an automobile and drives to the old man's house, where she persuades him to accompany her to the wedding. In the panic that results when the bride is seen hurrying from the house, the only calm one is Martin Van Huisen, the bridegroom, who explains his attitude to the disappointed by saying that he knew the girl he was marrying.

PROGRAM COPY—"The Love Piker"—Featuring Anita Stewart

Hope Warner's mortification at finding her future father-in-law a plain man who smoked a corncob pipe finally made her a harsh judge of her own narrow vision. You cannot help liking "The Love Piker" as played by Anita Stewart and a fine cast.

"ST. ELMO"—[Class B] 65%

(Adapted from the novel of the same name)

Story:—Woman Hater and Blasphemer Regenerated by Girl He Eventually Loves

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—John Gilbert.
Author—Good—Augusta Evans.
Direction—Good—Jerome Storm.
Adaptation—Good—Jules Furthman.
Technique—Good.
Spiritual Influence—Average.
Producer—Fox

CAST

St. Elmo Thornton.....John Gilbert
Agnes Hunt.....Barbara La Marr
Edna Earle.....Bessie Love
Murray Hammond.....Warner Baxter
Alan Hammond.....Nigel De Brulier
Mrs. Thornton.....Lydia Knott

September 1 to 15, 1923.

Footage—5,778 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None outstanding

Old-Fashioned Melodrama Not Good Vehicle for John Gilbert—Interesting,
But Box Office Value Lies in Exploitation of Title

No doubt the picturizing of "St. Elmo" is a happy thought on the part of William Fox, but since it was to be made it would have been well to have given more thought to a choice for the title role. John Gilbert, although a talented actor with a magnetic personality, is not by a long stretch of imagination the St. Elmo of the novel. St. Elmo of the story is an experienced, calculating man, with a bitterness in his soul that repels. John Gilbert's conception of the role is not forceful enough. Bessie Love, on the other hand, playing the role of Edna Earle, the blacksmith's daughter, destined to restore St. Elmo's faith in humanity and in God, gives a satisfactory and intelligent portrayal of the part. She is sweet and convincing. Barbara La Marr also does well, and is

(Continued on next page)

No Advertising Support Accepted!

always beautiful. The story is outlined clearly, the settings are both artistic and romantic, and the sensational features are presented effectively. The scenes in the early part of the picture where St. Elmo discovers the faithlessness of his fiancée, and emerges from the wood the victor in a death grapple with the man who stole her from him, are well done. The cast is satisfactory throughout, and we believe that with proper exploitation the production will prove valuable to the exhibitor.

STORY OF THE PLAY

St. Elmo Thornton, owner of a southern plantation, loves Agnes Hunt, and on the evening in which they have plighted their troth he returns a little later to find her in the arms of Murray Hammond. Waiting for Hammond in the woods, Thornton takes out of his pistol all but one cartridge, and Hammond, having first chance at firing, fails to discharge the pistol. They grapple and Hammond is killed in the struggle. St. Elmo loses faith in humanity and becomes embittered and cruel. Returning from a trip abroad he is displeased to find his mother with a girl companion, Edna Earle, the blacksmith's daughter. But Edna is destined to teach him the way back to the light. And as the story ends we find St. Elmo embracing religion and in love with Edna.

PROGRAM COPY—"St. Elmo"—Featuring John Gilbert

You'll like the picturization of "St. Elmo," an old-fashioned story with an old-fashioned hero and a real punch. John Gilbert and a good cast, including Bessie Love and Barbara La Marr, play the picture.

"REFUGE"—[Class B] 65%

(Especially prepared for the screen)

Story:—Noblewoman Marries Stranger to Escape Tyrant and Discovers She Has Married Heir to Throne

VALUE

Photography—Good—Joseph Brotherton.

TYPE OF PICTURE—Interesting—Romantic.

Moral Standard—Average.

Story—Good—Drama—Family.

Star—Good—Katherine MacDonald.

Author—Good—Lois Zellner.

Direction—Good—Victor Schertzinger.

Adaptation—Good—Florence Hein.

Technique—Good.

Spiritual Influence—Neutral.

CAST

Nadia.....Katherine MacDonald
Gene.....Hugh Thompson
Dick.....Gunnis Davis
Louis.....J. Gordon Russell
Prince Ferdinand.....Arthur Edmund Carewe
General DeRannier.....Eric Mayne
Mme. DeRannier.....Mathilde Brundage
Gustave Kenski.....Fred Malatesta
Marie.....Grace Morse
Alphonse.....Victor Potel
The Princess.....Olita Otis

September 1 to 15, 1923.

Producer—B. P. Schulberg

Footage—6,000 ft.

Distributor—First National

Our Opinion

MORAL OF THE PICTURE—None

Interesting Picture, Richly Set and Well Acted—Spoiled by Ineffective Subtitles

The average audience will like "Refuge" for its romantic and adventurous qualities. The star, Katherine MacDonald, is beautiful and gives a pleasing portrayal of the role of Nadia, a noblewoman who married a stranger to escape marriage with a tyrant prince, fell in love with her husband then discovered she had married a prince and heir to the Moravian throne. The picture is well directed and beautifully set. Scenes in the palace are quite elaborate, and there is a good deal of punch to the action of the picture. Unfortunately, the subtitles are conventional and ineffective, detracting considerably from the enjoyment of the production. The cast is excellent. Arthur Edmund Carewe gives a good performance as Prince Ferdinand, and Hugh Thompson is eminently satisfactory in the role of Gene, Nadia's strangely gotten husband.

STORY OF THE PLAY

Three young men on their way from a prison camp see a young woman hurrying from the palace of Prince Ferdinand in an automobile; they stop at her destination and discover that her companion in the rear seat has been struck on the head and is apparently dead. Nadia, the woman, must have a legal husband to avert the distasteful marriage with Ferdinand, and, picking Gene from the three soldiers, she proposes to him and he accepts. After many adventures Kenski, the man in the rear seat of the auto, comes to life again, and claims his prior right to Nadia. In one of the scenes following he is killed by Ferdinand. The close of the story discloses the fact that she has married the heir to the throne of Moravia instead of just a plain soldier.

PROGRAM COPY—"Refuge"—Featuring Katherine MacDonald

What could a woman do, faced by marriage to a tyrant? See what Nadia of the story "Refuge" did. She solved her problem in a peppy modern fashion. Katherine MacDonald is the star.

No Advertising Support Accepted!

"HOLLYWOOD"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Movie Aspirant Set Aside in Favor of Grandpa and Rest of Family**VALUE**Photography—Excellent—Harold Brown.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.Story—Excellent Comedy—Family.
Cast—Excellent—All-Star.
Author—Excellent—Frank Condon.
Direction—Excellent—James Cruze.
Adaptation—Excellent—Tom Geraghty.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Paramount**CAST**Angela Whitaker.....Hope Brown
Joel Whitaker.....Luke Cosgrove
Lem Lefferts.....G. K. Arthur
Grandmother Whitaker.....Ruby Lafayette
Margaret Whitaker.....Eleanor Lawson
Horace Pringle.....King Zany

September 1 to 15, 1923.

Footage—8,197 ft.

Distributor—Famous Players

Our Opinion**MORAL O'THE PLAY—"The Unexpected Always Happens"****Snappy Production With Original Comedy Plot—Many Screen Stars Appear in the Picture**

It seems to us that "Hollywood" should prove a good box office attraction. Of course there is the usual pack of nonsense about the unsophisticated girl believing she can become a moving picture star just because she is pretty, and the ordinary studio stuff, and familiar studies of screen stars. But apart from this the picture has a good comedy plot, is directed in James Cruze's best style, and is played by a good cast, one of the best of which is Luke Cosgrove, as the grandfather. The names of the cast reveal the fact that some new people have been tried out in this picture. And they have done well. Hope Brown takes a good closeup, and is able to play her part intelligently. Views of Hollywood bungalows, and also of some of the studios, including Universal and Christie as well as Famous Players, are shown. You can bank on this production pleasing, as it has a laugh in every foot when the plot gets under way.

STORY OF THE PLAY

Angela Whitaker, a pretty girl in a western town, decides that she is pretty enough to become a movie star, and after reverses are visited on the family, her grandmother, who is in sympathy with her mortgages her property to send Angela to Hollywood with grandfather, who has always been looked on as an invalid, to chaperone her. After many unsuccessful attempts to land something Angela comes home one day to find that grandfather has stolen a march on her and has secured a job in the movies. In the meantime the home folks are disturbed at hearing nothing from the absent ones, and when an unexplanatory letter arrives, grandma is sure that grandfather is either sick or dead, and proceeds with the remainder of the family to Hollywood to investigate. The story ends with all of the family being employed at the studios, while Angela, still unacceptable, has decided to marry the man she loves.

PROGRAM COPY—"Hollywood"—With an All-Star Cast

The most original comedy of the season. Don't miss seeing how a pretty miss discovered that it takes something besides beauty to win a place in the movies. An excellent cast of new people play the picture.

"OUT OF LUCK"—[Class B] 65%

(Especially prepared for screen)

Story:—Experience of Western Youth in U. S. Navy**VALUE**Photography—Good—Virgil Miller.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.Story—Good—Comedy—Family.
Star—Good—Hoot Gibson.
Author—Good—Edward Sedgwick.
Direction—Good—Edward Sedgwick.
Adaptation—Good—George C. Hull.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal**CAST**Sam Pertune.....Hoot Gibson
Mae Day.....Laura La Plante
Ezra Day.....Howard Truesdell
Aunt Edith Bristol.....Elinor Hancock
Captain Bristol.....DeWitt Jennings
Cyril La Mount.....Freeman Wood
Boggs.....Jay Morley
"Kid" Hogan.....Kansas Moehring
"Pig" Hurley.....John Judd

August 15 to 31, 1923.

Footage—5,518 ft.

Distributor—Universal

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Amusing and Somewhat Different—Hoot Gibson Makes Good as Homesick Sailor

Exhibitors will find "Out of Luck" a good all around comedy feature, especially in neighborhood sections. The change of locale from a western ranch to one of Uncle Sam's gun boats, with the unsophisticated hero struggling with conditions and discipline with which he is unfamiliar, affords some good comedy. Audiences in cheaper sections will find much amusement in Hoot Gibson's imitation of a seasick sailor. His struggle to keep himself, his mattress and his blankets in his hammock the first night out is also comical. The picture is attractively set and the exhibitor can feel sure of pleasing his patrons in booking "Out of Luck."

STORY OF THE PLAY

Sam Pertune, a western youth, had a quarrel with his prospective father-in-law and after hitting him with a stove poker, he runs away and joins the navy, believing the man to be dead. When the boat is about to sail for China he learns that he is not a murderer after all, and unaware of the rules of the navy, bids goodbye to his superior officer and is about to start for home when Uncle Sam grips him by the arm and turns him face to in the service. After serving his time he finally gets back to the girl he loves.

PROGRAM COPY—"Out of Luck"—Featuring Hoot Gibson

You'll enjoy the distressing experience of a young man in love forced to serve his time in the navy. Hoot Gibson is funnier than ever before as the unfortunate Sam Pertune.

"SKID PROOF"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance and Adventures of Transcontinental Automobile Race

VALUE

Photography—Good—Don Short.
TYPE OF PICTURE—Sporting.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Charles Jones.
Author—Good—Byron Morgan.
Direction—Good—Scott Dunlap.
Adaptation—Average—Harvey Gates.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Jack Darwin.....Charles Jones
Nadine.....Lura Anson
Dutton Hardmere.....Fred Erie
Lorraine Hardmere.....Jacqueline Gadsdon
Marie Hardmere.....Peggy Shaw
Rufus Tyler.....Earl Metcalfe
Masters.....Claude Peyton
Dancing Joe.....Harry Tracey

September 1 to 15, 1923.

Footage—5,600 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None

Spirited Auto Race Feature of Production—Faulty Construction in Anti-Climaxed Story

"Skid Proof" is the kind of picture that the masses like, and if your audiences hold a majority of sporting people you will have them shouting before the picture is over. The auto race is very good, and various adventures, such as one machine ditching another racer at full speed, occur throughout the picture. An aeroplane chasing one of the racing machines and shooting the driver in the arm at close range is another thrill. A burning machine hurtling down an embankment with its driver, who is picked up by another machine and hurried to a hospital, is interesting both in a spectacular way and in its connection with the race for the Vanderbilt cup, to which the injured man, regaining consciousness, speeds to drive the car of his prospective father-in-law to victory. The production would have been rated higher but for the fact that the adaptation of the story is not as compact as it might be. It is also anti-climaxed. There are various complications in the story that are difficult to keep in sight without causing confusion. Charles Jones does well in the stellar role, and Peggy Shaw, Earl Metcalf and a capable cast support the star.

STORY OF THE PLAY

Jack Darwin had promised his mother that he would give up racing, but when the chance came to enter the transcontinental race by substituting for an unscrupulous driver, the mother's pride in her boy overcame her fear, and she consented to his going. The remainder of the

(Continued on next page)

No Advertising Support Accepted!

story is consumed by incidents of the race, during which Tyler who has been the means of separating Dutton Hardmere, owner of the car driven by Jack, from his wife, attempts to prevent the Hardmere car from winning. Tyler's attempt to marry Hardmere's daughter is prevented when Jack drives the pursuing car at a rate that brings the father on the scene just as the minister is about to pronounce the last words of the marriage ceremony. Jack falls in love with an actress called Nadine, through whom Marie Hardmere, who has run away from home, is discovered, and the story ends well for the hero and his friends.

PROGRAM COPY—"Skid Proof"—Featuring Charles Jones

Here is a thrilling and genuinely sporty production that you are going to like. Racing, skidding autos, aeroplanes in dangerous pursuit, and a love story in the bargain. Charles Jones, the star, is supported by a competent cast.

"DRIFTING"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Young Woman's Adventures Among the Opium Smugglers in China

VALUE.

Photography—Superior—William Fildew.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Star—Excellent—Priscilla Dean.
Author—Excellent—John Colton.
Direction—Excellent—Tod Browning.
Adaptation—Excellent—Tod Browning and
A. P. Younger.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Cassie Cook	}	.....Priscilla Dean
Lucille Preston		
Capt. Arthur Jarvis	.....	Matt Moore
Jules Repin	.....	Wallace Beery
Murphy	.....	J. Farrell McDonald
Madam Polly Voo	.....	Rose Dione
Molly Norton	.....	Edna Tichener
Dr Li	.....	William V. Mong
Rose Li	.....	Anna Mae Wong
Little Bruce	.....	Bruce Guerin

September 1 to 15, 1923.

Footage—7,394 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Fine Oriental Atmosphere, Swift Sensational Action, Good Star and Cast—
Production Should Make Good

Tod Browning has exhibited considerable breadth of vision in his conception of the play "Drifting"—hence the screen version of the play is unusually entertaining and beautiful. The theme of the play which carries the imagination into the hill section of China as well as into the opium dens, and chooses its characters from among that interesting class of opium smugglers who enjoy the luxuries of life, is not unusual. But with the treatment given it by author and adapters, it "comes up smiling" and proves again that attire even in the matter of plays is a thing of vast importance. The star, Priscilla Dean, has been more fascinating than she is in the role of Lucille Preston, alias Cassie Cook. Nor is Matt Moore especially well cast in the role of Jarvis. But then "the play's the thing," and so the general effect is satisfactory. Anna Mae Wong is exquisite as the daughter of an opium smuggler, Dr. Li, casting wistful glances at the American engineer. And Wallace Beery is excellent in the role of Jules Repin, also of the opium ring. The setting of the story and the general technique of the picture, together with an excellent quality of photography, go far in making "Drifting" an extraordinary picture of its kind.

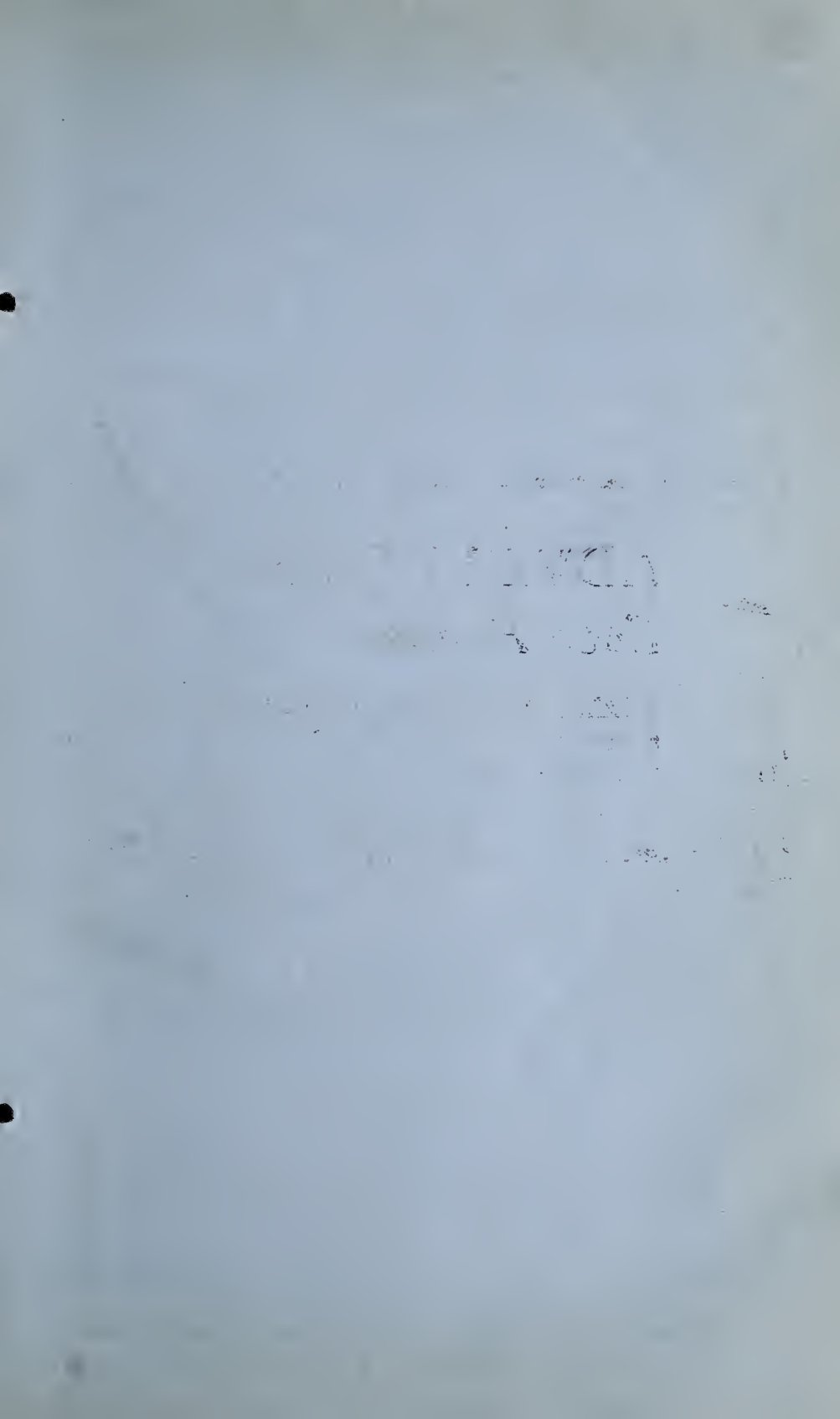
STORY OF THE PLAY

Lucille Preston, who for purposes best known to herself assumes the name of Carrie Cook, has been traveling in China with Jules Repin, an opium smuggler. Her sympathy is aroused by a girl addict, and in an effort to gain money to take her back to America, she sells gowns given her by Repin. In a situation that arises immediately afterward she has difficulty in eluding the police and is forced to give up the money. Another attempt to secure the funds for the trip take her to the vicinity of Dr. Li's home, where she hopes to get possession of a shipment of opium to deliver at a source where she can easily dispose of it. In the events that follow she falls in love with an American civil engineer. The inevitable happens, and the close of the story reveals Lucille Preston's better nature, and brings about satisfactory readjustments.

PROGRAM COPY—"Drifting"—Featuring Priscilla Dean

A tale of old China invaded by the American spirit of a fascinating heroine, and as fetching a villain. Don't miss Priscilla Dean in her latest sensational feature, supported by a fine cast. Wallace Beery, lovely Anna Mae Wong and Matt Moore are in the cast.

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

**SCREEN OPINIONS does not
accept advertising support
of any nature.**

Issued 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

SEPTEMBER 15 to 30, 1923

No. 2

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

80%—"DAYTIME WIVES"
F. B. O.—(Page 25)

90%—"GREEN GODDESS"
Goldwyn—(Page 17)

80%—"ROUGED LIPS"
Metro—(Page 23)

80%—"SILENT PARTNER"
Famous Players—(Page 19)

90%—"WHERE THE NORTH BEGINS"
Warner Brothers—(Page 22)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, twice a month, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:
B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 13

SEPTEMBER 15 to 30, 1923

No. 2

INDEX

Per Cent	Play	Distributor	Page
65%	"Alias the Night Wind".....	Fox	21
50%	"Blinky"	Universal	24
80%	"Daytime Wives"	F. B. O.	25
50%	"Destroying Angel"	Pathe	20
65%	"Drivin' Fool"	W. W. Hodkinson.....	20
90%	"Green Goddess"	Goldwyn	17
50%	"Harbor Lights"	Pathe.....	23
80%	"Rouged Lips"	Metro	23
80%	"Silent Partner"	Famous Players	19
65%	"Three Ages"	Metro	18
65%	"To the Last Man".....	Famous Players	25
50%	"Untameable"	Universal	26
90%	"Where the North Begins".....	Warner Brothers	22

No Advertising Support Accepted!

"As we serve, so shall we be rewarded."

The importance of any business to its community is judged by the value of the service rendered. And, so it is with the success of your theatre in serving your particular patrons.

Are you looking ahead, building up your service with a permanency that will live, will last, will be appreciated and compensated accordingly? Select the best, for only the best will satisfy and hold patrons permanently.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B] — 65%
Superior.....	[Class A-b]— 95%	Average.....	[Class C] — 50%
Excellent.....	[Class A-c]— 90%	Fair.....	[Class D] — 40%
Very Good.....	[Class A] — 80%	Poor.....	[Class E] — 25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"GREEN GODDESS"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Ruler of Fantastical Kingdom Attempts to Hold Woman as Price of Lover's Freedom

VALUE

Photography—Superior—Harry A. Fishbeck.
TYPE OF PICTURE—Fantastical—
Sensational.
Moral Standard—Average.

Story—Excellent—Fantastical melodrama—
Family.
Star—Superior—George Arliss.
Author—Excellent—William Archer.
Direction—Excellent—Sidney Olcott.
Adaptation—Excellent—Forrest Halsey.
Technique—Superior.
Spiritual Influence—Neutral.
Producer—Distinctive Pictures Corp.

CAST

Rajah of Rukh.....George Arliss
Lucilla Crespin.....Alice Joyce
Major Crespin.....Harry T. Morey
Dr. Basil Traherne.....David Powell
The Ayah.....Jetta Goudal
Watkins.....Ivan Simpson
The High Priest.....William Worthington

September 15 to 30, 1923.

Footage—9,600 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None.

Celebrated Stage Play Is Ordinary Screen Vehicle. Artistry of Production and Elaborate Thrills Heavy Drawing Features

With George Arliss playing the Rajah of Rukh, the role which he created and made famous during the long New York run of "The Green Goddess," the screen adaptation of the play has every chance to make good. The story of the play affords the same kind of sensational stuff that the average well-made serial presents, a little human interest, and a good deal of the subtle sort of humor

(Continued on next page)

No Advertising Support Accepted!

which Mr. Arliss is adept at interpreting. The play has been staged with beauty always the objective, and in the palace of the Rajah of Rukh, in which the eye passes from one magnificent setting to another as door after door, and panel after panel opens to disclose the richly appointed apartments of the palace, the spectator is held constantly in anticipation of surprises that are continually taking place. The gowns which the Rajah has in readiness for the beautiful stranger who becomes his guest by accident of an aeroplane, are shimmering additions to the scene, and those worn by Miss Joyce are most becoming. There is a stunning thrill in the bombing scene, but we question whether this will get across with the same terrific force in the smaller theatre, where the orchestral effects necessary to the best presentation of thrills are absent. However, there is a great deal to feed the eye in the way these particular scenes are produced, and there is sufficient suspense in the wireless scenes, for instance, in connection with which the Rajah shoots the woman's husband in cold blood, to satisfy the average person. It may be supposed that "The Green Goddess" has gained much by its film adaptation, but we question that Mr. Arliss will gain as much satisfaction out of the screen version of the play as he did from the stage presentation in which the talent and subtle humor of this great artist is supplemented by his voice and masterful delivery of the lines of the play. We do not recommend "The Green Goddess" as a special, although with heavy and sensational billing, together with emphasis on the name of the star, good satisfaction may be obtained in certain localities.

STORY OF THE PLAY

In the kingdom of Rukh, an imaginary country in the Himalayas near the northern frontier of India, three prisoners have been condemned to death by the British. These prisoners happen to be brothers of the Rajah of Rukh, who finds an opportunity for vengeance when Major Crespin, a drunken officer, meets with an aeroplane accident near his palace, together with Mrs. Crespin and Dr. Basil Traherne. After entertaining them royally, the Rajah acquaints them with his intention to put them to death at dawn of a certain day set for the execution of his brothers. Major Crespin is shot by the Rajah just as he has succeeded in delivering a message over the wireless to British military headquarters, and the Rajah, enamoured of Mrs. Crespin, offers to restore her children on whose account the aeroplane journey was made, and also to free Traherne, whom she loves, if she will become mistress of his palace. The arrival of the British soldiers puts an end to the Rajah's scheming, and he is obliged to let the lady go, at the same time asserting to himself while he nonchalantly lights a cigarette, that "She would have been a d— nuisance anyway."

PROGRAM COPY—"The Green Goddess"—Featuring George Arliss

If you haven't had a chance to see the great stage star in his biggest stage success, don't miss the thrilling screen version in which Mr. Arliss plays his original role. Comedy, melodrama and thrills aplenty.

"THREE AGES"—[Class B] 65%

(Especially prepared for screen)

Story:—Comedy, Romance and Adventures of a Man Pictured in Prehistoric, Mediaeval and Present Age

VALUE
Photography—Good—William McGann and Elgin Lessly.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Average—Farce-comedy—Family.
Star—Good—Buster Keaton.
Authors—Average—Jean Haves, Joe Mitchell and Clyde Bruckham.
Direction—Good—Buster Keaton.
Adaptation—Good—John Haves, Joe Mitchell and Clyde Bruckham.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Joseph M. Schenck

CAST
Buster Keaton.....Buster Keaton
Margaret Leahy.....Margaret Leahy
Wallace Beery.....Wallace Beery
Joe Roberts.....Joe Roberts
Lillian Lawrence.....Lillian Lawrence
Horace "Cupid" Morgan.....
.....Horace "Cupid" Morgan

September 15 to 30, 1923.

Footage—5,800 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None.

Vague Plot Has Good Comedy in Spots—Buster Keaton Life of Picture

It is a question whether the latest Buster Keaton comedy, "Three Ages," will go across in the same satisfactory way in which many of his former screen efforts have done. Elaborate sets do not seem to make up for the lack of con-

(Continued on Next Page)

No Advertising Support Accepted!

secutive comedy plot or the relative connection of funny business that is the life of the average farce comedy. The dividing of the action between three ages, prehistoric, mediaeval and present day, keeps the imagination jumping from one plane to another without sufficient satisfaction to make it worth while. However, Buster Keaton himself is as always, funny as they make them, and with an appropriate musical accompaniment the picture will prove more entertaining than the writer believes it will be.

STORY OF THE PLAY

The story of this picture is merely a succession of events that might happen in the affairs of man, showing the similarity between the emotions and inclinations of the man and the woman in prehistoric ages, in the mediaeval age, and at the present day, presented via farce comedy methods.

PROGRAM COPY—"Three Ages"—Featuring Buster Keaton

If you like fantasy mixed with farce comedy, you will be pleased with Buster Keaton's latest and funniest screen effort.

"SILENT PARTNER"—[Class A] 80%

(Adapted from story of same name)

Story:—Woman's Successful Effort to Save Gambling Husband from Financial Ruin

VALUE

Photography—Very good—Walter Griffin.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Very good—Comedy-drama—Family.
Star—Very good—Leatrice Joy.
Author—Very good—Maximillian Foster.
Direction—Very good—Charles Maigne.
Adaptation—Very good—Sada Cowan.
Technique—Very good.
Spiritual Influence—Average.

CAST

Lisa Coburn.....Leatrice Joy
George Coburn.....Owen Moore
Ralph Coombes.....Robert Edeson
Harvey Dredge.....Robert Schable
Cora Dredge.....Patterson Dial
Jim Harker.....E. H. Calvert
Gertie Page.....Maude Wayne
Mrs. Nesbit.....Bess Flowers
Mrs. Harker.....Lura Anson
Owens.....Bert Woodruff
Chas. Nesbit.....Robert Grey

September 15 to 30, 1923.

Producer—Paramount

Footage—5,866 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Luxury Founded on Speculation Is Like Building Your House on the Quicksands.

Interesting Theme With a Lesson and Hint for the "Silent Partner"

The exhibitor in the neighborhood house should have good satisfaction with "The Silent Partner," which is a picture that women will like, and over which men will smile and scratch their heads, especially those with a predilection for gambling. The hero, who thinks that the short and sure cut to wealth and luxury is to be found on Wall Street, discovers at the crisis of his career that his wife, or "silent partner," is the only member of the firm with a grain of common sense. The situation is amusing and quite thrilling at times. Leatrice Joy is charming as the wife who went the limit on clothes, to all appearances, and while she copied expensive gowns with her own hands, put the large checks she drew from her husband presumably for clothes, in the bank against a rainy day. Owen Moore is not well suited to the role he plays, but gets away with it fairly well. The cast is good throughout, many of the settings are unusually artistic, the photography is good, and altogether "The Silent Partner" is an entertaining picture.

STORY OF THE PLAY

After Lisa Coburn's first shock at her husband's determination to give up his job to gamble in stocks, is over, she looks about her for a way to provide against the inevitable evil day. To live up to her husband's ideas of what a wealthy man's home should be she pretends to buy expensive clothing, and in fact uses all sorts of excuses to extract money from him. The result is that when his enemy breaks him in the market she has sufficient funds to tide over the situation.

PROGRAM COPY—"The Silent Partner"—Featuring Leatrice Joy

You'll find something to think about in the way that pretty Lisa Coburn handled a gambling husband. "The Silent Partner" features Leatrice Joy, with Owen Moore playing the role of the husband.

No Advertising Support Accepted!

"DRIVIN' FOOL"—[Class B] 65%

(Adapted from story of same name)

Story:—Automobile Fiend Proves His Worth in Cross-Country Ride for Business Firm

VALUE

Photography—Good—A. J. Stout and Steve Rounds.
TYPE OF PICTURE—Humorous—Exciting.
Moral Standard—Average.

Story—Good—Comedy—Family.
Star—Good—Wally Van.
Author—Good—W. F. Sturm.
Direction—Good—Robert J. Thornby.
Adaptation—Good—H. H. Van Loan.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Regent Pictures Corp.

CAST

Hal Locke.....Wally Van
Sylvia Moorehead.....Patsy Ruth Miller
John Moorehead.....Alec B. Francis
Henry Locke.....Wilton Taylor
Richard Brownlee.....Ramsey Wallace
Howard Grayson.....Wilfrid North
Horatio Jackson Lee St. Alpans.....
.....Jesse J. Aldriche
John Lawson.....Kenneth R. Bush

September 15 to 30, 1923.

Footage—6,000 ft.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—Even a Fad Sometimes Has Merits.

Peppy Story Capably Presented—Wally Van Makes Good in Return to Screen

With the exception of the fact that the production needs trimming, "The Drivin' Fool" is an excellent program feature for the average house. Wally Van's return to the screen proves successful—so we would judge—for his performance as the youth whose only asset is his ability for speeding is highly creditable. The story has a trivial plot, but then it is built for comedy, and with the well staged cross country race with the villains of the story hard on the trail of the winner, we predict that the production will give more than the average amount of satisfaction. The feminine lead, played by Patsy Ruth Miller, does not afford many opportunities, but Miss Miller is always attractive and is quite up to form in this instance. One of the comedy elements of the picture has its source in the role of a colored man played by Jesse J. Aldriche. This character's sudden attachment for the hero and his amusingly adhesive qualities will bring plenty of laughs. The subtitling of this picture adds considerable to the comedy effect.

STORY OF THE PLAY

Hal Locke was a disappointment to his father and his business associates, because he appeared to be good for nothing but driving automobiles at top speed. Hal wanted to marry pretty Sylvia Moorehead, but under the circumstances her father could not see things that way. His opportunity to make good came at an unexpected moment when, because of a railway strike it was impossible for a certain check to be delivered in New York, to save the firm from a ruinous situation. With his racer Hal takes on the job. The road between San Francisco is kept hot by a race between Hal's car and the pursuing villains, who seek to prevent the payment of the money and the reclaiming of the contract.

PROGRAM COPY—"The Drivin' Fool"—Featuring Wally Van

Here is one of the peppy racing pictures that make you grip your seat. It's a hair raiser, and a picture not to be missed. Plenty of comedy and a pretty romance are additional features. The picture is played by Wally Van and good cast.

"DESTROYING ANGEL"—[Class C] 50%

(Adapted from story of same name)

Story:—Adventures of a Wife and a Husband Who Separate and Are Reunited Years Later

VALUE

Photography—Excellent—Not credited.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Average—Comedy-melodrama—Adults.
Star—Average—Leah Baird.
Author—Average—Louis Joseph Vance.
Direction—Average—Not credited.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Arthur F. Beck

CAST

Mary Miller }Leah Baird
Sara Law }
Max Wiek.....Ford Sterling
Hugh Miller.....John Bowers
Curtis Drummond.....Noah Beery
"Strangler" Olesen.....Mitchell Lewis
Lotta Figure.....Clarice Joel
Ethel Trimmer.....Glad Surface
Mrs. Gerald Vanslack.....Clara Norman

September 15 to 30, 1923.

Footage—5,800 ft.

Distributor—Pathe

(Continued on Next Page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Production—Star Not Suited to Title Role—Excellent Supporting Cast

Transient theatres and those in the cheaper sections will find good satisfaction in "The Destroying Angel" we have no doubt. But there is no way of summing up the merits of the picture which would place it beyond the ordinary standard. The star, Leah Baird, is not well suited to the title role—or perhaps it is that she is a bit too tall to be attractive in bathing suits and ballet skirts. However, an excellent cast supports her, and there are some good situations in the story that have been well taken care of by both adapter and director. The reappearance of the young lawyer, husband of the woman, when it has been thought that he was dead, affords some comedy moments, and the kidnaping scene and the rescue of the woman by her husband is thrilling and well done. The theatre scenes are quite elaborately dressed, and the photography and illumination are of the best. Noah Beery and John Bowers give good performances; also Ford Sterling, who serves as the central comedy figure.

STORY OF THE PLAY

When Mary Miller's husband, a sickly young lawyer, disappears without leaving his address, she decides to become a stage star, and is known by the name of "The Destroying Angel." The fact that she inherits an estate causes her to become the victim of a kidnaping gang, from which she is rescued by her husband, who has reappeared on the scene, and is not cognizant that the woman he is rescuing is his wife, until he is caring for her in a cabin by the water. Other complications arise in connection with the wife of one of the kidnapers who had been protected by Miller when he found her at the point of suicide at being deserted by her lover.

PROGRAM COPY—"The Destroying Angel"—Featuring Leah Baird

Being rescued by a husband you didn't know existed is something of a thrill you must admit. This is what you will see in the latest Leah Baird production.

"ALIAS THE NIGHT WIND"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance and Adventures of Broker in Love With Girl Detective

VALUE

Photography—Good—Ernest Miller.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Good melodrama—Family.
Star—Good—William Russell.
Author—Good—Varick Vanardy.
Direction—Good—Joseph Franz.
Adaptation—Good—Robert M. Lee.
Technique—Good.
Spiritual Influence—Neutral.

CAST

Bing Howard.....William Russell
Katherine Maxwell.....Maude Wayne
Amos Chester.....Chas. K. French
Thomas Clancy.....Wade Boteler
Stuart Clancy.....Jack Miller
Clifford Rushton.....Donald McDonald
Detective.....Otto Matieson
Detective.....Bob Klein
E. J. Brown.....H. Milton Ross
Police Commissioner.....Chas. Wellesly
Nurse.....Mark Fenton

September 15 to 30, 1923.

Producer—Fox

Footage—4,145 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Peppy Melodrama With Good Sprinkling of Comedy

Exhibitors will find the latest William Russell feature an excellent program feature, and in sections where Mr. Russell is liked, it will give more than the ordinary amount of satisfaction. The story has a fascinating air of mystery about it, which is quite carefully guarded on the screen. The situation which arises when a pretty girl holds the hero up at the point of a gun and tells him he is under arrest, and which is followed by the awakening of the wounded man in bed in a strange apartment with a colored servant dancing attendance cannot fail to interest. Then there is the usual dodging of detectives by the young broker, who is charged with a theft of bonds, and the many interesting details, and various pleasing settings afforded by the plot, all of which aid in making an excellent entertainment feature. Maude Wayne does well in the feminine lead, and the cast is good throughout.

STORY OF THE PLAY

Bing Howard, a young broker, is wrongly accused of a theft of bonds. While he is trying to avoid the police he acquires the name of "Night Wind" because he is so hard to catch. One evening he saves a friend from being robbed, and on his exit from the house he is obliged to

(Continued on next page)

No Advertising Support Accepted!

hurry into a standing automobile to avoid the trailing detective. In the cab is a pretty young woman whom he meets later when he is shot trying to escape from a doctor's office where he has been taken to have an earlier wound attended, during which time the doctor, believing he has taken a dose of knockout drops intended to put him to sleep until the police arrive, calls headquarters. As he drops from an upper window to the ground, the girl faces him with a gun. A few hours later he awakens in the girl's apartment, where he has been put to bed unconscious from his wound. The romance, which quickly reveals to him the fact that the girl, realizing his innocence, is trying to shield him from a fate experienced by her own brother.

PROGRAM COPY—"Alias the Night Wind"—Featuring William Russell

A thrilling series of adventures in which William Russell, the popular acrobatic star, evades his pursuers and wins a wife. You'll like this one.

"WHERE THE NORTH BEGINS"—[Cl. A-c] 90%

(Especially prepared for screen)

Story:—Romance of the North and Adventures of Dog That Left Wolf Pack to Protect Man

VALUE

Photography—Excellent—Not credited.
TYPE OF PICTURE—Vigorous—
Fascinating.
Moral Standard—Good.

Story—Good—Melodrama—Family.
Star—Excellent—Rin-Tin-Tin.
Author—Good—Not credited.
Direction—Excellent—Chester M. Franklin.
Adaptation—Excellent—Fred Myton and
Chester Franklin.
Technique—Excellent.
Spiritual Influence—Average.
Producer—Harry Rapi

CAST

The Wolf Dog.....Rin-Tin-Tin
Felice McTavish.....Claire Adams
Gabriel Dupre.....Walter McGrail
Shad Galloway.....Pat Hartigan
Marie.....Myrtle Owen
The Fox.....Charles Stevens
Scotty McTavish.....Fred Huntley

September 15 to 30, 1923.

Footage—6,800 ft.

Distributor—Warner Brothers

Our Opinion

MORAL O' THE PICTURE—The Dog Is Man's Most Faithful Friend.

Excellent Special—Star Police Dog Unusually Intelligent—Plenty of Human Interest and Vigorous Action—Northern Atmosphere Thrilling

"Where the North Begins" is a compelling production—the sort that thrills you, brings you to the verge of tears and at the finish makes you applaud in spite of yourself. The police dog, Rin-Tin-Tin, is a rare animal. He acts with almost human intelligence, and Director Chester Franklin seems to have covered every mood and emotion of which a mere dog is capable in piloting Rin-Tin-Tin through his excellent production. Apart from the melodramatic theme of the story there are other features of interest, such as herds of deer scattered over the northern hills, blinding snow blizzards and realistic fights between man and dog, all of which is enhanced by a fine quality of photography. To see this wonder dog leap at the throat of the villain, wrestle with him, pin him to the ground and tear his clothing in ribbons, and at another moment to see him cowering from his master's uplifted whip, his expression that of a tearful child, dumbly unable to assert his innocence, convinces you that both dog and director are at the head of the class. We believe that "Where the North Begins" will prove a better box office attraction than "The Silent Call," because it has a greater sensational value. It is well edited, the action is rapid, and while the plot of the story is not out of the ordinary, the general effect is fascinating. Walter McGrail, as Gabriel Dupre, the dog's master and friend, is eminently satisfactory in the part. Claire Adams is pleasing in the feminine lead, and Pat Hartigan and Charles Stevens give worth performances. Rin-Tin-Tin is said to have been born in a dugout on the battlefields of France.

STORY OF THE PLAY

A puppy police dog, jostled from a prospector's sled in the far north, released from his basket and adopted by a wolf pack, later becomes the faithful friend of a man whom he finds lying wounded in the snow. After protecting him from the wolves and madly fighting an Indian who attempts to kill the man, he is framed for the supposed killing of a baby adopted by his master, Gabriel Dupre. Rin-Tin-Tin is saved from being shot by the arrival of Gabriel's sweetheart on the scene to explain that the baby is safe in her cabin. Shad Galloway, the arch villain of the story who tries to lay the responsibility of a theft of furs on Gabriel, is killed fleeing from arrest through his dying henchman's confession when the dog hurls him from a cliff. The close of the story shows Gabriel and his sweetheart, Felice, married, and the dog bringing home his mate with a batch of lively puppies.

PROGRAM COPY—"Where the North Begins"—Featuring Rin-Tin-Tin

A thrilling tale of an emotional dog, that left a northern wolf pack to protect a man, and became his faithful friend. If you only see one picture in the year, this should be that one. The wonder dog, Rin-Tin-Tin, is the star.

No Advertising Support Accepted!

"ROUGED LIPS"—[Class A] 80%

(Adapted from "Up Stage")

Story:—Romance of a Scotch-Irish Girl Who Found a Husband at the Stage Door

VALUE

Photography—Very good—John Arnold.
TYPE OF PICTURE—Interesting—Spirited.
Moral Standard—Good.

Story—Very good—Comedy-drama—Family.
Star—Very good—Viola Dana.
Author—Very good—Rita Weiman.
Direction—Very good—Harold Shaw.
Adaptation—Very good—Thos. J. Hopkins.
Technique—Very good.
Spiritual Influence—Average.

Producer—Metro

CAST

Norah MacPherson.....Viola Dana
James Patterson III.....Tom Moore
Mamie Dugan.....Nola Luxford
James Patterson II.....Sidney de Gray
Mariette.....Arlene Pretty
Mr. MacPherson.....Francis Powers
Mrs. MacPherson.....George Woodthorpe
Billy Dugan.....Burwell Hamrich

September 15 to 30, 1923.

Footage—5,150 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Spirited Production—One of Viola Dana's Best—Human Appeal and Some Comedy

Viola Dana's latest feature, "Rouged Lips," is one of her best. It should prove satisfactory in any theatre, clean, full of ginger, neatly directed and edited, and with plenty of the romantic as well as a number of laughs. Miss Dana is at her ease in the role of a Scotch-Irish girl who found her bent in the chorus of a musical comedy. She also found a young man waiting for her at the stage door. Her attempt to please him by spending all her money on clothes and a racing car introduce two interesting situations, one of pathos and the other of comedy. The best laugh in the picture occurs where she tries to take the car home through heavy traffic without learning how to drive. Tom Moore is excellent in the lover role, and a good cast supports the star.

STORY OF THE PLAY

Norah, a Scotch-Irish girl, bereft of her parents, evolves from the position of an eighteen dollar a week dentist's clerk, to a thirty-five dollar job in the chorus of a musical comedy. Norah's wholesome character and lack of fine clothes cause some of her associates to jeer her, but the tables are turned when a fine young man chooses to drive her home in his car. A crisis arrives in Norah's romance when, believing that her Jimmy would like her better with a swell outfit such as the other girls wear, she spends most of her savings on clothes. The effect on Jimmy is different to what she expected, and it is not until a friend enlightens him that he is certain that the finery has not been bought with another man's money. Norah's final throw is to purchase a racing car with the rest of her money, and the story closes with Jimmy towing her home when the car stalls in traffic.

PROGRAM COPY—"Rouged Lips"—Featuring Viola Dana

One of the best of comedy-dramas. Come and see how one chorus girl succeeded in winning a husband. "Rouged Lips" presents Viola Dana at her best, supported by Tom Moore and a good cast.

"HARBOR LIGHTS"—[Class C] 50%

(Adapted from story of same name)

Story:—Romance of Naval Officer Saved from Arrest by Dying Man's Confession

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Good.

Story—Good—Melodrama—Family.
Star—Good—Tom Moore.
Authors—Good—George R. Sims and Henry Pettitt.
Direction—Average—Tom Terriss.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.

CAST

Lieut. David Kingsley.....Tom Moore
Dora Nelson.....Isobel Elson
Lena Nelson.....Annette Benson
Capt. Nelson.....Gordon Begg
Mark Helstone.....Gibson Gowland
Mrs. Helstone.....Mary Rorke
Frank Morland.....Gerald McCarthy
Nicholas.....Percy Standing
Solomon.....Jeff Barlow
Old Tom.....Judd Green
Detective Wood.....A. B. Imeson

September 15 to 30, 1923.

Producer—Ideal Films, Ltd.

Footage—6,000 ft.

Distributor—Pathe Exchange, Inc.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Ordinary Production—Story Interesting, But Colorless Subtitles Mar Picture

This is just an ordinary production with nothing of great value to recommend it. The general effect is marred to some extent by colorless, stereotyped subtitles, and the picture bears the ear marks of the made-in-England photoplay. The story on which the production is based is an interesting melodrama, not unusual, but sufficiently romantic and amply melodramatic to hold the attention of the average person in the ordinary class house. The English backgrounds are charming—in fact, as said before, the whole production is typically English. Tom Moore is pleasing in the role of a young naval officer, but Isobel Elson, playing the feminine lead, is not the type to appeal to American audiences, and is not thoroughly at home on the screen.

STORY OF THE PLAY

Lieut. David Kingsley is about to marry Dora Nelson when he is framed for the murder of a man who jilted Dora's sister. The usual complications occur in connection with this angle of the plot, and finally Mark Helstone, the real murderer, confesses and the story ends happily, with Dora and Kingsley on the eve of the honeymoon.

PROGRAM COPY—"Harbor Lights"—Featuring Tom Moore

When Lieut. David Kingsley sighted the harbor lights and the girl he loved, he wasn't aware of the tragedy that threatened. See Tom Moore in "Harbor Lights," staged against lovely English backgrounds, if you want the thrills of the old-time romantic melodrama.

"BLINKY"—[Class C] 50%

(Especially prepared for screen)

Story:—Youth Suffering from Too Much Mother Becomes a Hero at Military Post

VALUE

Photography—Good—Virgil Miller.

TYPE OF PICTURE—Humorous.

Moral Standard—Average.

Story—Average—Comedy-drama—Family.

Star—Average—Hoot Gibson.

Author—Average—Gene Markey.

Direction—Average—Edward Sedgwick.

Adaptation—Average—Edward Sedgwick.

Technique—Average.

Spiritual Influence—Neutral.

CAST

Geoffrey Arbuthnot Islip.....	Hoot Gibson
Mary Lou Killeen.....	Esther Ralston
Mrs. Islip.....	Mathilde Brundage
Col. "Raw Meat" Islip.....	De Witt Jennings
Priscilla Islip.....	Elinor Field
Bertrand Van Dusen.....	Donald Hatswell
Major Killeen.....	Chas. K. French
Husk Barton.....	John Judd
Lieutenant Rawkins.....	William E. Lawrence
The Adjutant.....	W. T. McCulley

September 15 to 30, 1923.

Producer—Universal

Footage—5,807 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Bring Your Boy Up to Be a Man.

Ordinary Picture With Some Good Comedy—Moves Slowly Until the Climax

This is not one of the best Hoot Gibson pictures. The story is not a good vehicle for him, for the reason that he is not at home in a passive role, nor in a part that requires subtly of interpretation, but is at his best in action such as the western comedies in which he has made his name, afford. The plot of the story is slight and not worth the footage given it, and until the climax where the mollicoddle gets busy and tries to capture a band of liquor smugglers and finally rescues the girl who is kidnaped while out riding, he has nothing to do but to stare at the camera through a pair of goggles. A good cast supports the star, with De Witt Jennings carrying off the honors.

STORY OF THE PLAY

"Blinky," so-called by his college mates because of a pair of goggles which he wears, and a queer habit of blinking which he has acquired, is a "mamma's boy," and "mamma" has a social "bug" that has reduced her common sense to a minimum. Col. Islip, his father, known as "Raw Meat" Islip, determines that the boy shall be made over into a man, and finally Geoffrey becomes a commissioned officer in his father's old regiment. The remainder of the story is absorbed with his adventures in learning to ride, shoot and do the various things required of the average soldier. He becomes a hero when he rescues his superior officer's daughter from a band of liquor smugglers.

PROGRAM COPY—"Blinky"—Featuring Hoot Gibson

Hoot Gibson as the mollicoddle who can neither ride, shoot nor do any of the things that are a part of the average man, is funnier than he ever was. You can't afford to miss his latest feature, "Blinky."

No Advertising Support Accepted!

"DAYTIME WIVES"—[Class A] 80%

(Adapted from story of same name)

Story:—Frivolous Wife Causes Husband to Rely on Secretary

VALUE

Photography—Excellent.
TYPE OF PICTURE—Interesting.
Moral Standard—Fair.

Story—Very good—Drama—Adults.
Cast—Very good—All-Star.
Authors—Very good—Lenore J. Coffee and John Goodrich.
Direction—Very good—Emile Chautard.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—P. A. Powers

CAST

Ruth Holt.....Derelys Perdue
Elwood Adams.....Wyndham Standing
Francis Adams.....Grace Darmond
Amos Martin.....William Conklin
Ben Branscom.....Edward Hearn
Larry Gilfeather.....Kenneth Gibson
Celeste.....Christina Montt
Jack Jagnar.....Jack Carlyle
A Laborer.....Craig Biddle

September 15 to 30, 1923.

Footage—5,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Being a Successful Wife Is a Business Job.

Excellent Box Office Feature—With Up-to-Date Theme

The title "Daytime Wives" would be more appropriate in the singular as applied to the film of the same name. But this has nothing to do with the fine entertainment quality of the production. There are few motion picture fans who will fail to be interested in a subject that hits home nine out of ten times, and in addition to this the picture is well dressed and rich in interesting detail relative to the main theme. Throughout, the character of the husband is kept clean, and his associations with his secretary are principally of a business nature. For the sake of effect the director has overdrawn the situation that pictures the wife frivolous and even faithless, and the secretary exceptionally alert and business like. The production is strictly movie stuff in spite of the high rating we have given it, but it is well directed and is played by a cast thoroughly capable of handling their respective roles. Wyndham Standing is the best possible choice for the husband, and Grace Darmond does well as the frivolous wife. Derelys Perdue is excellent as the secretary, and William Conklin is one of the outstanding figures of the picture in the role of Amos Martin, of kindly, discerning character. This is a good feature to book as a special—the title is an excellent selling one.

STORY OF THE PLAY

Francine Adams, through her frivolous and extravagant habits, has made a breach between herself and her husband. Hence Mr. Adams' secretary is the only woman about him on whom he can rely for help in business, and finally the inevitable luncheons, and the tale bearing which brings the wife to the scene, where the much embarrassed secretary is forced to vacate. In the events that follow Mrs. Adams is discovered by her husband allowing another man to make love to her, and after various unhappy incidents the secretary becomes the good Samaritan and brings husband and wife to a point of understanding and love.

PROGRAM COPY—"Daytime Wives"—With an All-Star Cast

If you want to see a picture based on a truly up-to-date theme see "Daytime Wives." It is played by an excellent cast, including Wyndham Standing and Grace Darmond.

"TO THE LAST MAN"—[Class A] 65%

(Adapted from novel of same name)

Story:—Romance Developed Amid Family Feud of Tonto Basin, Arizona

VALUE

Photography—Very good—James Howe and Bert Baldrige.
TYPE OF PICTURE—Romantic—Sensational.
Moral Standard—Average.

Story—Very good—Romantic melodrama—Family.
Stars—Very good—Richard Dix and Lois Wilson.
Author—Very good—Zane Grey.
Direction—Very good—Victor Fleming.
Adaptation—Very good—Doris Schroeder.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Jean Isbell.....Richard Dix
Ellen Jorth.....Lois Wilson
Colter.....Noah Beery
Gaston Isbell.....Robert Edeson
Blue.....Frank Campeau
Lee Jorth.....Fred Huntley
Baggs.....Edward Brady
Simm Bruce.....Jean Palette
Guy.....Lenard Clapham
Bill.....Guy Oliver
Mrs. Guy.....Winifred Greenwood

September 15 to 30, 1923.

Footage—6,965 ft.

Distributor—Famous Players

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Futility of Feuds.

Red-Blooded Story Converted to the Screen With Original Vigor—
Stars Excellent

The red-blooded quality of the latest Zane Grey story to be transferred to the screen is going to make it a more than ordinary satisfactory feature for all moving picture theatres. It proves an excellent vehicle for Richard Dix and Lois Wilson, who co-star in the production, and Lois Wilson especially is deserving of praise and admiration for her convincing, and at times deeply emotional interpretation of the role of Ellen Jorth. Richard Dix is exactly the type to play successfully the role of Jean Isbell. To the close observer one of the noticeable things about his portrayal of this virile character is the forceful reserve with which he handles the part. There may be over-much killing, but "it's in the play" and so is unavoidable in the picture. This is not a special, but just a good program feature.

STORY OF THE PLAY

Jean Isbell and Ellen Jorth, members of families between which a bitter enmity held sway for years, meet in the hills of the Tonto Basin, Arizona, and are about to become good friends when the girl discovers that the man who appealed to her as different from the other men with whom she is surrounded, is one of the hated Jorths. When finally the smouldering feud breaks into action, first one and then another on either side is killed off, until at last Jean remains the last man, and when he struggles to the door of Ellen's cabin wounded, the woman's heart in her compels her to protect him. In the scenes that follow she shoots one of her father's adherents, and the remaining member of the Jorth retainers is silenced by Jean, who leaps from his hiding place to the back of the ruffian with whom Ellen struggles in defense of Jean. The close of the story introduced the declaration of love between Ellen and Jean.

PROGRAM COPY—"To the Last Man"—With Richard Dix and Leatrice Joy
Not even the death-dealing guns of a family feud could smother the love of Jean Isbell and Ellen Jorth. You will like this virile tale of the Arizona mountains, with Richard Dix and Lois Wilson co-starring.

"UNTAMEABLE"—[Class C] 50%

(Adapted from story of same name)

Story:—Experience of Girl Under Evil Hypnotic Influence

VALUE

Photography—Average—Howard Oswald.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Average—Drama—Adults.
Author—Average—Golett Burgess.
Direction—Average—Herbert Blache.
Adaptation—Average—Hugh Hoffman.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Edna Fielding } Gladys Walton
Joy Fielding }
Chester Castle } Malcolm McGregor
Dr. Copin } John Sainpolis
Ah Moy } Etta Lee

September 15 to 30, 1923.

Footage—4,776 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Highly Colored Hypnotic Theme Will Prove Satisfactory in Cheaper Sections

"The Untameable" should prove an excellent feature for theatres catering to sensation loving audiences. Gladys Walton as the pretty, generous hearted heroine into whose life came an evil influence in the shape of a hypnotist, who found her pliable to his methods, does her best under average direction, to make the part stand out. The story is not as amenable to treatment as the famous "Trilby," nor has it the possibilities for the development of romantic scenes that the latter has, but as before said in its filmed state it makes good entertainment for the ordinary class motion picture audience. There are touches of comedy that are enjoyable. John Sainpolis, Malcolm McGregor and Etta Lee form a capable support to the star.

STORY OF THE PLAY

Edna Fielding, a pretty warm hearted girl, becomes subjected to the unscrupulous use of hypnotism by Dr. Copin, a physician, and friend of her deceased father. The two distinct personalities which became apparent in Edna, caused considerable worry among her friends, especially to her lover, Chester Castle. Information gathered by Edna's maid, Ah Moy, revealed the real state of affairs, and while Dr. Copin is planning to kidnap Edna, Castle marries her. An attempt to gain possession of her again through hypnotism is made by Dr. Copin, and a fight ensues, which puts an end to the doctor's machinations.

PROGRAM COPY—"The Untameable"—Featuring Gladys Walton

If you like sensational pictures you will be pleased with Gladys Walton's latest, "The Untameable," in which the heroine is a victim of an evil hypnotist. A good cast supports the star.

No Advertising Support Accepted!

Screen Opinions rests on a Solid Foundation

A word to the wise is sufficient

In no other industry in the world is it possible to influence so vast an audience as through motion pictures. Here, where ideals and anchoring hopes of humanity may be burst asunder, by the glance of an eye—or the hopes and aspirations of a race bound together to the end of time. Let us build and weld for the future—not scatter and disorganize—as in the past. Let us make the motion picture a worthy guardian of the beliefs, morals and ideals of humanity.

Human Fundamentals and Motion Pictures

The following are the five underlying principles of humanity, that every Producer, Distributor and Exhibitor, and every unit of the Motion Picture Industry, must take into consideration if they are going to prove to the people, the public-at-large, that they are sincere in their endeavor to produce, distribute and exhibit pictures that will leave an impress of their "Spiritual Influence" as well as being made according to acknowledged "Moral Standards" of human conduct. To exhibit only pictures that will show the goodness and pentup longings and aspirations of the human heart, that longs to be free, upright and happy. To shut out the inclination to show the depravities of human life, when left to itself, without education, love and kindly influences.

Screen Opinion is Anchored on the Solid Foundation of "Truth"

- 1—PEOPLE(From whatever source) Rulers of the Earth
The Woman.....(Custodian of Humanity). Our Mothers
The Home.....(Bulwark of the Nation).. Custodian of Morals
The Family(Cradle of Morality).....Children of Woman
- 2—RELIGION(Solace of Mortals)..... Eternal Happiness
Morality(Our Guiding Star)..... Good from Evil
Clergy(Counselors of Men)..... Heaven's Appointed
Women's Clubs.....(Defenders of the Weak).. Public Guardians
- 3—EDUCATION(Dispelling Ignorance)... Enlightening the People
Teachers(Builders of a Race).... Inspiration of Youth
Training(Self supporting)..... Independence
Refinement(Acquired manners)..... Social Courtesies
- 4—AMUSEMENT(Emotional Sentiments).. Pleasures of the Mind
Photoplay(Depicting Life Cleanly).. Pictured Stories
Music(Foretaste of Heaven)... Magic Wand
Arts(Mixing the beautiful)... Realization of Dreams
- 5—CONTENTMENT.....(Kingdom make-believe).. Ultimate on Earth

The above principles may be misappropriated, but they cannot be thwarted, as nature always upholds her own standards. He who attempts to frustrate nature's laws is vanquished before he begins. Humanity is supreme! —with its homes, its families, and its morals.

Observance of Above Fundamentals Guarantee:

- For THE PRODUCER—
Artistic achievement and financial recompense;
- For THE DISTRIBUTOR—
Commensurate return for his efforts;
- For THE EXHIBITOR—
A master's reputation and financial success;
- For THE INDUSTRY—
Freedom, progress and respectability;
- For THE PEOPLE—
Confidence, entertainment and happiness.

No Advertising Support Accepted!

Screen Opinions "Essentials"

Please read this again

How We Rate the Pictures

In our work of reviewing and classifying pictures the following values are used and numbered for your information. First in importance, you will find "PHOTOGRAPHY" as No. 1—because of the necessity of clear and well lighted pictures. And next comes the "STORY'S ADAPTABILITY"—its type, its merit, or its entertainment value—very necessary to know, and so is placed in second position. And for the third position we have "MORAL STANDARD," so you can see at a glance, if the picture is made in keeping with acknowledged human standards of conduct. The other numbers are placed in accordance to their importance in arriving at a definite classification value. "Moral o'the Picture"—the latest addition—tells all in a few words.

Values in Order of Importance:

1—Photography—

Registering action.
Clearness and detail.
Quality camera work.

2—Story's Adaptability—

Entertaining and human qualities.
Character of story.
Class of patrons appealed to.

3—Moral Standard—

Noting bounds of decency.
Adherence to human standards of conduct.
Warning of sensuous appeal.

4—Work of the Star—

Convincing portrayal of life.
Appealing to heart and mind.

5—Director's Capability—

Quality of interpretation.
Developing and dramatic.

6—Author's Originality—

Creation of an idea.
Idealizing the better instincts.
Appeal to the masses.

7—Adapter's Versatility—

Visualization of a story.
Consistent continuity.

8—Art Director's Technique—

Artistic combinations.
Correct illumination.

9—Spiritual Influence—

Encouraging higher ideals.
Awakening the spiritual appeal.
Symbolizing the beautiful.

10—Moral o'the Picture—

Giving at a glance the
ideal substance of the picture..

Percentage Values in Figures

Masterful	[Class A-a]	—100%	Good	[Class B]	— 65%
Superior	[Class A-b]	— 95%	Average	[Class C]	— 50%
Excellent	[Class A-c]	— 90%	Fair	[Class D]	— 40%
Very Good.....	[Class A]	— 80%	Poor	[Class E]	— 25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

Screen Opinions Binders

\$1.00 each, postage paid

No Advertising Support Accepted!

Index for Month of September, 1923

Per Cent	Feet	PLAY	Type	STAR	Distributor	Page
65%.....	4,145	"Alias The Night Wind".....	Family...	Russell, William.....	Fox.....	21
100%.....	11,000	"Ashes of Vengeance".....	Family...	Talmadge, Norma.....	First National.....	6
50%.....	5,807	"Blinky".....	Family...	Gibson, Hoot.....	Universal.....	24
95%.....	5,960	"Bluebeard's Eighth Wife".....	Adults...	Swanson, Gloria.....	Famous Players.....	9
65%.....	6,800	"Broadway Gold".....	Adults...	Hammerstein, Elaine.....	Truart.....	5
80%.....	5,000	"Daytime Wives".....	Adults...	All-Star.....	F. B. O.....	25
50%.....	5,800	"Destroying Angel".....	Adults...	Baird, Leah.....	Pathe.....	20
90%.....	7,394	"Drifting".....	Family...	Dean, Priscilla.....	Universal.....	16
65%.....	6,000	"Drivin' Fool".....	Family...	Van, Wally.....	W. W. Hodkinson.....	20
80%.....	7,000	"Eleventh Hour".....	Adults...	Mason, Shirley.....	Fox.....	3
90%.....	9,600	"Green Goddess".....	Family...	Arliss, George.....	Goldwyn.....	17
50%.....	6,000	"Harbor Lights".....	Family...	Moore, Tom.....	Pathe Exchange, Inc.....	23
90%.....	8,197	"Hollywood".....	Family...	All-Star.....	Famous Players.....	14
80%.....	6,773	"Homeward Bound".....	Family...	Meighan, Thomas.....	Famous Players.....	2
95%.....	5,000	"Lawful Larceny".....	Adults...	Hampton, Hope.....	Famous Players.....	8
90%.....	6,000	"Love Piker".....	Family...	Stewart, Anita.....	Goldwyn-Cosmopolitan.....	11
65%.....	6,000	"Loyal Lives".....	Family...	All-Star.....	Vitagraph.....	4
90%.....	6,900	"Midnight Alarm".....	Family...	Calhoun, Alice.....	Vitagraph.....	1
50%.....	5,000	"Miracle Baby".....	Family...	Carey, Harry.....	F. B. O.....	5
65%.....	5,518	"Out of Luck".....	Family...	Gibson, Hoot.....	Universal.....	14
65%.....	6,000	"Refuge".....	Family...	MacDonald, Katherine.....	First National.....	13
80%.....	5,150	"Rouged Lips".....	Family...	Dana, Viola.....	Metro.....	23
65%.....	5,778	"St. Elmo".....	Family...	Gilbert, John.....	Fox.....	12
80%.....	5,866	"Silent Partner".....	Family...	Joy, Leatrice.....	Famous Players.....	19
65%.....	5,600	"Skid Proof".....	Family...	Jones, Charles.....	Fox.....	15
65%.....	5,800	"Three Ages".....	Family...	Keaton, Buster.....	Metro.....	18
65%.....	6,965	"To the Last Man".....	Family...	Dix, Richard.....	Famous Players.....	25
100%.....	7,321	"Trilby".....	Family...	Hale, Creighton.....	First National.....	10
50%.....	4,776	"Untameable".....	Adults...	Burgess, Golett.....	Universal.....	26
90%.....	6,800	"Where The North Begins".....	Family...	Rin-Tin-Tin.....	Warner Brothers.....	22
65%.....	15-2 reels	"Fighting Blood".....	Family...	O'Hara, George.....	F. B. O.....	7

ADVERTISERS—

Save Postage

**SCREEN OPINIONS does not
accept advertising support
of any nature.**

Handwritten numbers and scribbles at the bottom of the page, including "1737", "971", "621", and "791".

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

OCTOBER 1 to 15, 1923

No. 3

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80%—"CHEAT"
Famous Players—(Page 31)
- 80%—"DON'T MARRY FOR MONEY"
Weber and North—(Page 42)
- 80%—"EAGLE'S FEATHER"
Metro—(Page 39)
- 90%—"ETERNAL STRUGGLE"
Metro—(Page 30)
- 80%—"FAIR CHEAT"
F. B. O.—(Page 36)
- 90%—"FRENCH DOLL"
Metro—(Page 35)
- 90%—"GOLD DIGGERS"
Warner Bros.—(Page 43)
- 95%—"HUNCHBACK OF NOTRE DAME"
Fox—(Page 29)
- 90%—"IF WINTER COMES"
Fox—(Page 34)
- 80%—"MOTHER'S-IN-LAW"
Preferred Pictures—(Page 40)
- 90%—"POTASH AND PERLMUTTER"
Goldwyn—(Page 33)
- 90%—"RED LIGHTS"
Goldwyn—(Page 38)
- 90%—"ROSITA"
United Artists—(Page 32)
- 90%—"STRANGERS OF THE NIGHT"
Metro—(Page 37)
- 90%—"WHITE SISTER"
Not Given—(Page 41)
- 90%—"WHY WORRY"
Pathe—(Page 32)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world—putting every unit of the industry on record, twice a month, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$16.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE—Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 13

OCTOBER 1 to 15, 1923

No. 3

INDEX

Per Cent	Play	Distributor	Page
80%	—"Cheat"	Famous Players	31
65%	—"Clean Up"	Universal	42
80%	—"Don't Marry For Money"	Weber and North	42
80%	—"Eagle's Feather"	Metro	39
90%	—"Eternal Struggle"	Metro	30
80%	—"Fair Cheat"	F. B. O.	36
90%	—"French Doll"	Metro	35
90%	—"Gold Diggers"	Warner Bros.	43
65%	—"Grail"	Fox	37
95%	—"Hunchback of Notre Dame"	Fox	29
90%	—"If Winter Comes"	Fox	34
80%	—"Mother's-In-Law"	Preferred Pictures	40
90%	—"Potash and Perlmutter"	Goldwyn	33
90%	—"Red Lights"	Goldwyn	38
90%	—"Rosita"	United Artists	32
90%	—"Strangers of the Night"	Metro	37
90%	—"White Sister"	Not Given	41
90%	—"Why Worry"	Pathe	32

No Advertising Support Accepted!

A Standard of Excellence

For seven years SCREEN OPINIONS has been the only dependable Reviewing Service used by Leading Exhibitors and Producers in Australia, Canada, Cuba, India, Mexico and South Africa.

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]— 65%
Superior.....	[Class A-b]— 95%	Average.....	[Class C] — 50%
Excellent.....	[Class A-c]— 90%	Fair.....	[Class D] — 40%
Very Good.....	[Class A] — 80%	Poor.....	[Class E] — 25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"HUNCHBACK OF NOTRE DAME"—[Cl. A-b] 95%

(Adapted from novel of same name)

Story:—Hunchback Bell Ringer's devotion to Girl Who Showed Him Pity

VALUE

Photography—Superior—Robert Newhard and Tony Koruman.
TYPE OF PICTURE—Tragic.
Moral Standard—Good.

Story—Superior—Drama—Family.
Star—Superior—Lon Chaney.
Author—Superior—Victor Hugo.
Direction—Superior—Wallace Worsley.
Adaptation—Superior—Perley Poore Sheehan.
Technique—Superior.
Spiritual Influence—Good.
Producer—Universal

CAST

QuasimodoLon Chaney
ClopinErnest Torrence
EsmeraldoPatsy Ruth Miller
PhoebeNorman Kerry
Mme. de Condelaunier.....Kate Lester
JehanBrandon Hurst
GringoireRaymond Hatton
Louis XI.....Tully Marshall
Dom Claude.....Nigel De Brulier
Monsieur Neufchatel....Harry L. Van Neter

October 1 to 15, 1923.

Footage—11,000 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Kindness Is the Beacon Light of the Downtrodden Soul.

Magnificently Staged Adaptation of Celebrated Novel
Lon Chaney Gives Unusual Portrayal

The screen has not presented anything more magnificent in an architectural sense than the reproduction of the cathedral of Notre Dame around which the majority of the action of the story of "The Hunchback of Notre Dame" centers. The adaptation of the famous Hugo novel with Lon Chaney playing the title role is one of the most artistic, most realistic of screen efforts; and the scenes in Paris in the reign of Louis XI with the rabble hungry for sensation and the perpetration of cruelties, are atmospherically correct we believe. To

(Continued on Next Page)

No Advertising Support Accepted!

this is added a quality of intense tragedy together with the troubled romance which Hugo knew so well how to paint, and types that fit the unique characters of the story. But although everything in the picture is fashioned to enhance the dramatic quality of the story, and although the excellent cast of players, including Ernest Torrence, Patsy Ruth Miller, Tully Marshall, Nigel De Brulier and many other noted screen artists are tireless in their efforts to aid the picture's realism, the real achievement of the production, barring director Worsley's splendid direction, is the portrayal of the hunchback Quasimodo by Lon Chaney. It is not easy to forget, for instance, the expression of love and gratitude with which Quasimodo responds to the kindly act of the girl Esmeraldo in giving him a drink of water as he lay bleeding from the lashes of the professional beater, or the scene of his death as he tolls his own death knell. His struggle on behalf of the girl when he slides down the bell rope and snatches her away from her accusers and hides her in the sanctuary, is spectacular and dramatic. Too much cannot be said in praise of Mr. Chaney's interpretation of the character of Quasimodo. It is a wonderful screen achievement and one that should stand as an example of what can be accomplished in the way of screen pantomime.

STORY OF THE PLAY

Quasimodo, the hunchback bell ringer of Notre Dame, has for a master Jehan, brother of Dom Claude, Arch-Deacon of the Church. Jehan exercises a control over Quasimodo which many people attribute to black magic, and Jehan is an alchemist and in league with Clopin, a king of thieves and beggars. Quasimodo's heart is changed when after being beaten with lashes while the jeering masses look on, a girl named Esmeraldo soothes him and brings him a drink of water. Esmeraldo is later accused of murdering her lover, and is snatched from her tormentors by the devoted Quasimodo and bidden in the sanctuary. The later incidents of the story include the death of Jehan at the hands of the hunchback who, after a terrific struggle, throws him from the tower of the cathedral. Quasimodo dies ringing his own death knell, having been stabbed in the back by Jehan. Phoebus, the lover of Esmeraldo, recovers from his wounds, and the lovers are at last reunited.

PROGRAM COPY—"The Hunchback of Notre Dame"—Lon Chaney

The most magnificent of recent productions reflecting the tragedy of the mediaeval period. Lon Chaney superb is the deaf hunchback who rang the bells of the cathedral.

"ETERNAL STRUGGLE"—[Class A-c] 90%

(Adapted from the "Law Bringers")

Story:—Romance of Northwest Trooper and Girl Falsely Accused of Murder

VALUE

Photography—Excellent—Percy Hilburn.
TYPE OF PICTURE—Vigorous—Romantic.
Moral Standard—Average.

Story—Excellent—Drama—Family.
Cast—Excellent—All-Star.
Author—Excellent—G. B. Lancaster.
Direction—Excellent—Reginald Barker.
Adaptation—Excellent—Monte M. Katterjohn.
Technique—Excellent.
Spiritual Influence—Average.

Producer—Louis B. Mayer

CAST

Andree Grange.....Renee Adoree
Sgt. Neil Tempest.....Earle Williams
Camille Lenoir.....Barbara La Marr
"Bucky" O'Hara.....Pat O'Malley
Barode Dukane.....Wallace Beery
Pierre Grange.....Josef Swickard
"Oily" Kirby.....Pat Harmon
Capt. Jack Scott.....Anders Randolf
Wo Long.....George Kuwa

October 1 to 15, 1923.

Footage—7,800 ft.

Distributor—Metro

Our Opinion

MORAL O' THE PICTURE—It Takes a Strong Character to Place Duty Before Love.

Vigorous Production With Beautiful Outdoor Settings, an Excellent Cast and Strong Heart Interest

We predict that "The Eternal Struggle" will be one of the most popular of program features for the coming season. The red-blooded character of the story set in the Northwest in the land of mountains, rushing cataracts and towering mountains, holds the attention, and is still more interesting in its film attire owing to the convincing types chosen to portray the various characters. Renee Adoree in her first prominent role is delightful as Andree Grange, an unsophisticated, impulsive girl of the wilds, who falls in love with the fickle "Bucky" O'Hara, and while Bucky looks on the love making incident merely as a bit of play, enthrones him in her heart as "her man." Pat O'Malley too is decidedly the proper person in the part of Bucky, and his Irish smile

(Continued on next page)

No Advertising Support Accepted!

proves more fascinating than ever. Earle Williams does well as the second man in the case, and Wallace Beery, with few opportunities, makes the most of what are afforded him. Barbara La Marr is also charming, and without going into further particulars on the cast, suffice to say that all are excellent. We do not recall seeing a more perfect correlation between subtitles and type that in the case of Renee Adoree—the vivacious and at times soulful quality of her performance is notable. "The Eternal Struggle" will bear special advertising although perhaps not a raise in price. It is an especially well-directed picture and thoroughly human. One of the thrills of the picture is an escape in a canoe through the rapids.

STORY OF THE PLAY

Bucky O'Hara, the wildest and bravest trooper in all the great Northwest, was a craze with the ladies wherever he met them—he had a way with the women that was not to be depended on. But when he carelessly kissed Andree Grange he didn't reckon on the serious light in which the unsophisticated girl was to view him, and it was not until Andree, in an outraged frenzy, threw a knife at Barode Dukane when he attempted to assault her in his cabin and Bucky was sent on her trail to bring her back on a charge of murder, that he discovered that he really loved her. Incidents in which Sergeant Tempest, also in love with Andree, tries to help her to escape, and both founder in a canoe in the rapids. On the arrival at police headquarters it is revealed that Dukane was only stunned, but was afterward killed by another woman. At the close of the story Bucky and Andree are betrothed.

PROGRAM COPY—"The Eternal Struggle" With an All-Star Cast

Who would envy a man the task of bringing the girl he loved in over a snow trail to face a charge of murder? This was the lot of Brave Bucky O'Hara of the Northwest Mounted, played by Pat O'Malley. Pretty Renee Adoree is delightful in the feminine lead.

"CHEAT"—[Class A] 80%

(Adapted from story of same name)

Story:—Woman All but Forfeits Happiness Through Gambling Complications

VALUE

Photography—Very good—Arthur Miller.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Very good—Drama—Adults.
Star—Very good—Pola Negri.
Author—Very good—Hector Turnbull.
Direction—Very good—George Fitzmaurice.
Adaptation—Very good—Ouida Bergere.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Paramount

CAST

Carmelita de Cordoba.....Pola Negri
Dudley Drake.....Jack Holt
Claude Mace.....Charles de Roche
Lucy Hodge.....Dorothy Cummings
Jack Hodge.....Robert Schahle
Horace Drake.....Charles Stevenson
Duenna.....Helen Dunhar
Attorney for the Defense.....Richard Wayne
District Attorney.....Guy Oliver

October 1 to 15, 1923.

Footage—7,413 ft.

Distributor—Famous Players

Our Opinion

MORAL OF THE PICTURE—Those Who Resort to False Methods Must Expect Sorrow.

Elaborately Staged Production Not Up to Expectations in Story Development

"The Cheat" is too well known a story to criticise on its own account, and yet the screen adaptation starring Pola Negri does not seem to contain the necessary "punch" to make it stand out as a memorable production. The fact that it is elaborately staged will bring it up to a point of excellence in the opinion of the average spectator, and Pola Negri, not at all at her best, is still an attractive figure in the role of the misguided wife. The big situation of the play, where the woman endeavoring to cover a theft of money from her husband to pay her gambling debts shoots and wounds an Indian Prince who is enamored of her, is one of the thrilling features of the picture, and from this point on the interest is held by reason of the excellent plot. The screen development of the story is not out of the ordinary, and the exhibitor cannot afford to say big things about the production in advertising it. The best exploitation angle will be along the line of its former success. An excellent cast supports the star.

STORY OF THE PLAY

Carmelita de Cordoba becomes the wife of a man with not enough money to cover her love of luxury as well as her gambling debts. In the complications that arise from this situation she steals charity funds from her husband in the belief that she will double the money at the gaming house. The result is disaster, which she again tries in vain to cover. Finding herself in the power of a Hindu Prince from whom she has borrowed, she goes to his apartment to

(Continued on next page)

No Advertising Support Accepted!

repay a debt and shoots and wounds him to save herself from assault. A few moments later her husband, learning where she has gone, follows and is arrested for the shooting. Determining not to have his wife's name connected with the crime, the husband goes to trial. At the last moment the wife confesses.

PROGRAM COPY—"The Cheat"—Featuring Pola Negri

You are sure to like the newest and most elaborate screen version of "The Cheat," starring Pola Negri, the beautiful European star. It's a George Fitzmaurice production with plenty of pep.

"WHY WORRY?"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Experience of Wealthy Young Man Who Went Through Life Believing Himself Ill

VALUE

Photography—Excellent—Walter Lundin.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Excellent—Farce-Comedy—Family.
Star—Excellent—Harold Lloyd.
Author—Excellent—Sam Taylor.
Direction—Excellent—Fred Newmeyer.
Adaptation—Excellent—Sam Taylor.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Hal Roach

CAST

Harold Van Pelham.....Harold Lloyd
The Nurse.....Johyna Ralston
Colosso.....John Aasen
Herculeo.....Leo White
Jim Blake.....James Mason
Mr. PIPPS.....Wallace Howe

October 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Pathe

Our Opinion

MORAL O' THE PICTURE—None.

One of the Funniest Farces of the Season

There's a laugh in every foot of the latest Harold Lloyd film "Why Worry," in which the star plays the role of a young man who has gone through life with idea that he is sick, and doesn't wake up to the fact that he isn't until fate creates an objective that forces him into a fight. One of the funniest things in the picture is Harold's efforts to extract a tooth from a giant who has elected himself bodyguard of the sick man. Originality is the keynote of this production, and the exhibitor can depend on its entertainment qualities. Mr. Lloyd's new leading lady, Jobyna Ralston, makes good. She is both attractive and talented.

STORY OF THE PLAY

Harold Van Pelham, a wealthy young man, believes he is ill and travels about with a nurse in attendance, taking pills at stated intervals. In South America he gets into a scrap from which he is extricated by a giant whose chief intelligence lies in his physical strength. The remainder of the story contains amusing incidents in which the giant follows Harold with dog-like devotion. The close of the picture shows Harold discovering his own ability to fight, and also the robust condition of his health. He falls in love with his nurse and refuses to part with her.

PROGRAM COPY—"Why Worry"—Featuring Harold Lloyd

You will not want to miss seeing funny Harold Lloyd in his latest feature "Why Worry," in which he is protected by a South American giant. It's one of the best yet.

"ROSITA"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Romance of Spanish Street Singer Who Fought and Foiled the Love of a King

VALUE

Photography—Very good—Charles Rosher.
TYPE OF PICTURE—Humorous—Tragic.
Moral Standard—Average.

Story—Excellent—Romantic drama—Family.
Star—Excellent—Mary Pickford.
Author—Excellent—Norbert Falk.
Direction—Excellent—Ernst Lubitsch.
Adaptation—Excellent—Edward Knoblock.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Mary Pickford Company

CAST

Rosita.....Mary Pickford
The King.....Holbrook Blinn
The Queen.....Irene Rich
Don Diego.....George Walsh
Prime Minister.....Charles Belcher
Commandant.....Frank Leigh
The Mother.....Mme Mathilde Comont
The Father.....George Periolat
Majordomo.....Mario Carrillo

October 1 to 15, 1923.

Footage—8,800 ft.

Distributor—United Artists

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Expert Direction and A-1 Cast Gives Production Place of Distinction

It is interesting to note that the first American production to be directed by Ernst Lubitsch, the noted European director, presents the same faultless technique as his former efforts for the screen. The same attention to the smaller details that go to supply atmosphere, the same skillful handling of mob scenes is evident, and the same carefully chiseled character outline, with the result that "Rosita" is a beautiful production. But most interesting of all is the effect of the big director's guidance on the work of the much loved star, Mary Pickford. It seemed to the writer that Miss Pickford was either not sufficiently adapted to the role of Rosita, or then that the director's conception of the part was at variance with that of the star, for her comedy is less spontaneous, and her emotional work less effective than in other productions in which she has scored success. And while for technical reasons, and because of the beauty of settings and elaborate preparations for the picture, we class it as an A-c, we are conscious that it has not the "kick" that it should have. The story provides for much laughter and many tears. They are not always to be found. One of the finest portrayals in the picture is done by Holbrook Blinn in the role of the King. Snitz Edwards also scores, but in a small part. Mme. Mathilde Comont is excellent as the mother of Rosita, and Irene Rich is especially to be praised for her portrayal of the neglected queen. Her expression, half sad, half amused, at discovering her husband's various escapades, is one of the fine accomplishments of the picture. There is much to feed the eye in "Rosita," and one cannot readily forget the carnival scenes at Seville, characterized by a riot of action in which the eye strives eagerly to single out objects of beauty, and is rewarded now and then when a lull in the merry making allows a second's repose. In billing the picture do not forget to score the name of Ernst Lubitsch as well as that of the star.

STORY OF THE PLAY

Rosita, a Spanish street singer, after losing her day's business by the arrival of the king in Seville, takes her revenge by singing a treasonable song, in which the king, a masked observer in the crowd is forced by Rosita to join. She is arrested for treason, and later is released by order of the king and is taken in the royal carriage to his villa outside Seville, without knowing what her destination is to be. Her lover, Don Diego, who has slain one of the king's guards in defense of Rosita, is thrown into prison and condemned to die. Rosita prevails on the king to pardon him, an order which, unknown to her, he countermands. The queen, learning of the king's perfidy, bribes the office in authority and gains possession of the final order to shoot the prisoner, with the result that the removal of the bullets from the soldiers guns before firing on the prisoner, who is to pretend to fall dead, is carried out. The close of the story shows the happy reunion of Rosita and Don Diego, with the much chagrined king bidding them Godspeed.

PROGRAM COPY—"Rosita"—Featuring Mary Pickford

What could be more fascinating than dainty Mary Pickford portraying the role of a Spanish street singer engulfed in the desire of a sensual king. Don't miss this beautiful production which was directed by the famous director Ernst Lubitsch.

"POTASH AND PERLMUTTER"—[Cl. A-c] 90%

(Adapted from play of same name)

Story:—Jewish Partners Experience in Business and Strike That Ends in Murder

VALUE

Photography—Excellent—Rudolph Bergquist.

TYPE OF PICTURE—Humorous—

Sentimental.

Moral Standard—Good.

Story—Excellent—Comedy-melodrama—

Family.

Stars—Excellent—Alexander Carr, Barney

Bernard and Vera Gordon.

Authors—Very good—Montague Glass and

Charles Klein.

Direction—Excellent—Clarence Badger.

Adaptation—Excellent—Frances Marion.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Goldwyn

CAST

Morris Perlmuter.....Alexander Carr

Abe Potash.....Barney Bernard

Rosie Potash.....Vera Gordon

Head Model.....Martha Mansfield

Boris Andrieff.....Ben Lyon

Feldman.....Edward Durand

Irma Potash.....Hope Sutherland

Ruth Goldman.....DeSacia Mooers

Office Boy.....Jerry Devine

Pasinsky.....Lee Kohlmer

Wide Awake Salesman.....Leo Donnelly

October 1 to 15, 1923.

Footage—7,700 ft.

Distributor—Goldwyn

(Continued on Next Page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—True Friendship Outlives Petty Trifles.

Fascinating Screen Version of Popular Play, Played With Stars of Original

There can be no question about the ultimate success of the screen adaptation of "Potash and Perlmutter," with the stars of the stage play appearing in their original roles. It is brimming over with the human element that made the play, and no doubt the screen version, with illuminative subtitles and many effective closeups, will prove as enjoyable as the original. Some of the play's best lines have been used in the subtitles, and certainly Alexander Carr, Barney Bernard, Vera Gordon and every member of an excellent cast have done their utmost to bring about a correct screen interpretation of the play. Jewish characteristics as exemplified in the stage version become even more realistic as applied on the screen, and altogether the amusing comedy-melodrama, "Potash and Perlmutter," is a big success and a feature that the exhibitor can safely use as a special. The picture is very human and is one of the best of the season.

STORY OF THE PLAY

Abe Potash is on the verge of bankruptcy because of an over plus of old stock in his clothing store. Some hot words exchanged with Morris Perlmutter finally convince Abe that Perlmutter is the kind of man he ought to have for a partner. The partnership proves successful, and before long Abe's wife, Rosie, realizes the dream of her life living in an apartment on Riverside Drive. All goes well until the workmen in the cutting shop strike, and a murder is committed in the shop, for which Boris Andrieff, Irma Potash's sweetheart, is framed. The generosity of the partners shows itself when they put thirty thousand dollars up for the young man's bail. Abe, fearing that Boris may be convicted, persuades him to run away to Canada, and Abe is about to be thrown into jail for his interference with the law, when Boris returns to shoulder his own trouble. A confession of the crime by the murderer clears the situation, and the story ends happily.

PROGRAM COPY—"Potash and Perlmutter"—Featuring Alexander Carr, Barney Bernard and Vera Gordon

"Potash and Perlmutter," a tale of Jewish partners in a clothing store, is as human as it is humorous. Don't miss this excellent adaptation of the celebrated stage play with the original stars, Barney Bernard and Alexander Carr, and a fine cast, including Vera Gordon.

"IF WINTER COMES"—[Class A-c] 90%

(Adapted from novel of same name)

Story:—Unloved Husband Condemned for Aiding Unfortunate Girl and Baby

VALUE

Photography—Excellent—Joseph Ruttenberg.
TYPE OF PICTURE—Gloomy—Sensational.
Moral Standard—Good.

Story—Excellent—Drama—Family.
Cast—Excellent—All-Star.
Author—Excellent—A. S. Hutchinson.
Direction—Excellent—Harry Millarde.
Adaptation—Excellent—Not credited.
Technique—Excellent—Not credited.
Spiritual Influence—Good.

Producer—William Fox

CAST

Mark Sabre.....Percy Marmont
Nona, Lady Tybar.....Ann Forrest
Mabel.....Margaret Fielding
Effie.....Gladys Leslie
Twynning.....Sydney Herbert
Rev. Sebastian Fortune...Wm. Riley Hatch
Lord Tybar.....Raymond Bloomer
Harold Twynning.....Wallace Kolb
Young Perch.....Russell Sedgwick

October 1 to 15, 1923.

Footage—10,000 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—The Spirit of Love Can Often Smooth the Harshes Situations

Interesting Adaptation of Popular Novel Has Abundant Tears—Picture Too Long—Cast Excellent—English Settings Fascinating

No doubt the endeavor to preserve the sensational element in "If Winter Comes" will do good service to the box office. As the picture stands at the present time it is too long, and it is only reasonable to suppose that before it reaches the smaller houses it will be reduced considerably in footage. The production in its entirety is entertaining, beautifully set against genuine English backgrounds, and especially forceful in its presentation of the theme. To this end director Millarde seems to have strained every effort, and he has succeeded in extracting intelligent co-operation from his players. Percy Marmont has never been seen to as good advantage on the screen as in "If Winter Comes." He is physically well suited to the character of Mark Sabre, whose domestic

(Continued on next page)

No Advertising Support Accepted!

life was totally misunderstood, and whose happiness was destroyed by the marble coldness of his wife, and he has thrown himself into the character with an abandon that makes it startlingly convincing. Margaret Fielding is next in merit. She sustains the outstanding characteristics of Mark Sabre's wife to a marked degree—her's is one of the best impersonations in the picture. Then there are Gladys Leslie as Effie, who keeps smiling through her tears and finally commits suicide to relieve her benefactor of the trouble she has brought him, and Ann Forrest, as Nona, a woman with a cruel husband, and secretly in love with Sabre, and Twynning, a scheming liar who flayed Mark Sabre and was afterward forced to accept his pity when sorrow fell across his path in the death of his son. These and a number of other characters of distinctive type are carefully outlined in the picture. The court room scenes are quite too drawn out, adding the only cheap touch evident in the production. These and the scenes following are constructed with a sensational object in view. There are many tears throughout the picture, especially as it progresses to the period of the world war and into the approach to the climax. "If Winter Comes" is an excellent special feature, but will be better understood and appreciated in the better class houses.

STORY OF THE PLAY

Mark Sabre, promised a partnership in the firm with which he works, is constantly misunderstood by a cold hearted wife, and throughout his life seems to be the butt of circumstances that tend toward his unhappiness. Rejected during the world war as a soldier, he finally enlists and gets in the fight. On his return Effie, a motherless girl who has had a child out of wedlock, appeals to his wife for shelter, and is refused. Mark, unable to bear the sight of the girl's misery, demands that she be taken in, an incident that results in his wife leaving him. While Mark is absent at Brighton, Effie kills herself and her baby, and Mark is accused of having false relations with the girl, and is arrested as an accessory to the suicide at the same time that his wife is suing for divorce. He is hounded and lied about, by one Twynning, but is finally acquitted by the jury. Shortly afterward he collapses, and after lying for some time in a hospital in London, he awakens to find Nona, Lady Tybar, whose cruel husband has been killed in the war, and who has always loved Sabre, standing at his side. The story closes with Mark at last in the sunshine, looking forward to spending the rest of his life with Nona.

PROGRAM COPY—"If Winter Comes"—With an All-Star Cast

You cannot afford to miss this realistic visualization of how the winter of sorrow touches the hearts of men and women and sweeps them into oblivion, unless they grip the solace offered by the spirit of love. Percy Marmont, Margaret Fielding, Ann Forrest and a fine cast play the picture.

"FRENCH DOLL"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Romance and Adventures of Antique Dealer's Daughter

VALUE

Photography—Excellent—Not credited.
TYPE OF PICTURE—Humorous—Spirited.
Moral Standard—Average.

Story—Excellent—Comedy—Adults.
Star—Excellent—Mae Murray.
Author—Excellent—A. E. Thomas.
Direction—Excellent—Robert Z. Leonard.
Adaptation—Excellent—Paul Armont and Marcel Berbidon.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Tiffany Productions

CAST

Georgine Mazulier.....Mae Murray
Wellington Wick.....Orville Caldwell
Pedro Carrova.....Rod La Rocque
Madame Mazulier.....Rose Dion
Monsieur Mazulier.....Paul Cazeneuve
Joseph Dumas.....Willard Louis
Snyder.....Bernard Randall
Butler.....Lucien Littlefield

October 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Metro

Our Opinion

MORAL O' THE PICTURE—None.

Elaborately Produced and Entertaining—Combination of Comedy and Sex Appeal

Mae Murray is charming as ever in her latest production "The French Doll." The character she plays, that of the beautiful and vivacious daughter of a French antique dealer is interpreted by her in a spirited fashion that allows her few moments of repose. We wonder if a little more deliberation might not have improved the general effect. In so far as the casual observer is concerned "The French Doll" will be considered an A-1 picture, beautifully set as are all of Mae Murray's features, and the usual dance with the expose of ravishingly pretty limbs occurs. The play bristles with comedy situations, not the

(Continued on next page)

No Advertising Support Accepted!

least of which is that where the heroine is dragged through the park on the end of her pet dog's leash. The manipulation of Georgine's marriage so as to assure the family a safe financial future is the central pivot of the story, and Rose Dion and Paul Cazeneuve are excellent as the ambitious parents. Rod La Rocque and Orville Caldwell, as the lovers of the story, are nicely cast, and altogether "The French Doll" is a safe bet for any theatre.

STORY OF THE PLAY

Georgine Mazulier, daughter of a French antique dealer, sets out to win a wealthy husband in accordance with her parents wishes, and when Wellington Wick, a man with a fish establishment and a million or two appears on the scene, the only objection in Georgine's mind is the fact that he persists in introducing her to the inside works of the fish canning and glue business. And so Georgine who has disposed of the man she thought she loved, but who turned out to be a man without money, finds herself still harassed with the problem of how to finance the family. At Palm Beach she meets the regretful Wellington again, and incidents chosen by fate cause her to decide in favor of the man with the glue.

PROGRAM COPY—"The French Doll"—Featuring Mae Murray

You will find the tale of how pretty French Georgine finally reconciled herself to a fish and glue millionaire for a husband most amusing, and Mae Murray in the title role more alluring than ever.

"FAIR CHEAT"—[Class A] 80%

(Adapted from story of same name)

Story:—Girl Posing as Own Double, According to Father's Whim, Becomes Engaged to Man She Loves

VALUE

Photography—Very good—Alfred Ortlieb.

TYPE OF PICTURE—Spirited.

Moral Standard—Average.

Story—Very good—Comedy—Family.

Cast—Very good—Featuring Bert Lytell,

Edmund Breese and Dorothy Mackaill.

Author—Very good—Wm. B. Lauh.

Direction—Very good—Burton King.

Adaptation—Very good—Not credited.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—P. A. Powers

CAST

Morgan Van Dam.....	Edmund Breese
John Hamilton.....	Bert Lytell
Camilla	Dorothy Mackaill
Gloria Starke.....	Marie White
Rutledge Stone.....	William Robyns
Crittenden Scott Buckley....	Harold Fashay
Floman Zeigler.....	Bradley Barker
Sam Hiller.....	Jack Newton
"Bunk" Willis.....	Tom Blake

October 1 to 15, 1923.

Footage—6,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None.

Spicy Comedy With a Different Twist

"The Fair Cheat" is not a big picture, but it is an entertaining one. It has vivacity and a consistent plot, and bids fair to win considerable popularity. Bert Lytell, playing a part of no great consequence as far as opportunity goes, is attractive as Johnny Hamilton in love with a rich man's daughter, but with insufficient funds to make him father's choice of a son-in-law. Edmund Breese is excellent as the father, but appears in only a few scenes throughout the picture, and Dorothy Mackaill is charming as the daughter who met her father's wishes by working for one year before considering marriage, and became engaged to Johnny while posing as a follies girl under an assumed name. The plot affords plenty of opportunity for light comedy, and has been developed by Director Burton King in a human and amusing way.

STORY OF THE PLAY

John Hamilton is in love with Camilla Van Dam, whose wealthy father realizes not alone that John is not rich enough to supply Camilla's extravagant wants, but also that Camilla requires a little disciplining before taking over the contract of trying to make a success of matrimony. To the fulfillment of his plans Morgan Van Dam has his press agent issue a report that he and his daughter have gone on a cruising trip to extend over the period of a year. In the meantime Camilla is left at home to keep a promise to her father that she will work during the year under an assumed name, and John, who believes Camilla to have gone with her father, is hushed trying to keep his promise to Mr. Van Dam that he will become engaged before the end of the year. The result is that John meets Camilla as Dolly Marlow of the Follies, and becomes engaged to her. On the return of Mr. Van Dam and at his first meeting with Camilla in her home a confession on John's part is necessary. The story ends happily when he discovers that after all Dolly and Camilla are one and the same girl.

PROGRAM COPY—"The Fair Cheat"—Featuring Bert Lytell, Dorothy Mackaill and Edmund Breese

Getting the husband she wanted by proxy was a cute little trick manipulated by pretty Camilla Van Dam. And Dorothy Mackaill, as the girl, is as charming as they make them. Bert Lytell and Edmund Breese are also featured members of the cast.

No Advertising Support Accepted!

"GRAIL"—[Class B] 65%

(Adapted from story of same name)

Story:—Texas Ranger's Experience Capturing Youth Over Whom He Had Spiritual Influence

VALUE
Photography—Good—Joseph Brotherton.
TYPE OF PICTURE—Interesting—Unusual.
Moral Standard—Good.

Story—Good—Drama—Family.
Star—Good—Dustin Farnum.
Author—Good—George Scarborough.
Direction—Good—Colin Campbell.
Adaptation—Good—Charles Kenyon.
Technique—Good.
Spiritual Influence—Good.
Producer—Fox

CAST
Chic Shelby.....Dustin Farnum
Dora Bledsoe.....Peggy Shaw
Rev. Bledsoe.....Carl Stockdale
Mrs. Bledsoe.....Francis Raymond
James Trammel.....James Gordon
John Trammel.....Jack Rollins
Mrs. Trammel.....Frances Hutton
Sylvie Trammel.....Alma Bennett
Sam Harvey.....Leon Barry

October 1 to 15, 1923.

Footage—4,617 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—Not Clearly Outlined.

Entertaining Production Based on Unusual Story

"The Grail" has an appeal for the average picture theatre, and especially for the neighborhood house, where in many instances the religious tendency of the theme will find a ready response. On the other hand, the story is sufficiently red-blooded, presenting types in which primitive passions are uppermost, and with whom the struggle for life includes the free use of the gun. Dustin Farnum appears to better advantage in "The Grail" than in other recent productions in which he has appeared, and memorable among the scenes in which we would say he does his best is that where moved by an impulse that dates back to his childhood days, Chic Shelby, Texas ranger, finds himself preaching the gospel to the men of the hills. He seems to have caught the spirit of the character accurately, and expresses facially the spiritual thoughts with which the character is momentarily imbued. James Gordon does admirably in the role of the youth accused of crime, and possessed of a fear lest after all there be no God. Jack Rollins is also one of the outstanding figures of the picture as the father, James Trammel. This is a safe feature for any house.

STORY OF THE PLAY

Chic Shelby, sent into the Texas hills to arrest a man for murder, is drawn to the edge of a gospel meeting in a little town where the accused, a youth, James Trammel, lives. The youth, who has been hiding in the hills, comes down to the meeting just at the moment when Shelby, moved by the memory of his mother's teachings, rises to speak. The boy is so influenced by Shelby, who is known to him only as a stranger, that he is overcome with joy at the strength of belief that is inspired through the stranger's words, and the dissolution of the fear that there is no God, with which he has been tormented. Later, after many adventures, Shelby goes to the cabin in the hills where the youth is hiding and arrests him. The boy is acquitted and after all is over Shelby regains his confidence. The ranger also marries a pretty girl of the hills who plays a large part in the action of the story.

PROGRAM COPY—"The Grail"—Featuring Dustin Farnum

Chic Shelby, a Texas ranger, found that posing as a stranger is apt to bring distressing complications. See how the faith of a youth is shaken when he is arrested by the man he had idolized. Dustin Farnum and a good cast play the picture.

"STRANGERS OF THE NIGHT"—[Cl. A-c] 90%

(Adapted from play, "Captain Applejack")

Story:—Conspiracy to Gain Possession of Parchment Key to Hidden Treasure

VALUE
Photography—Excellent—Alvin Wyckoff.
TYPE OF PICTURE—Mysterious—Humorous.
Moral Standard—Average.

Story—Excellent—Comedy-melodrama—Family.
Cast—Excellent—All-Star.
Author—Excellent—Walter Hackett.
Direction—Excellent—Fred Niblo.
Adaptation—Excellent—Bess Meredyth.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Metro

CAST
Ambrose Applejohn.....Matt Moore
Poppy Faire.....Enid Bennett
Anna Valeska.....Barbara La Marr
Brolosky.....Robert McKim
Mrs. Agatha Whatacombe.....Mathilde Brundage
Mrs. Horace Pengard.....Otto Hoffman
Lush.....Thomas Ricketts

October 1 to 15, 1923.

Footage—7,800 ft.

Distributor—Metro

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O' THE PICTURE—None.

Unusual Story Has Interesting Group of Characters and Presents a High Order of Screen Technique

Just what the box offices possibilities of "Strangers of the Night" are we are not prepared to say, but we believe that with proper exploitation it can be made to draw heavily. It offers various angles for advertising, not the least of which is the former success of the play, "Captain Applejack," from which the picture was taken. The mysterious atmosphere which is developed and combined with an unusual refined comedy situation, is fascinating. The home of Ambrose Applejohn, with its oldtime furnishings, its conventional old-fashioned people, together with Ambrose's lack of romance and failure to perceive on the awakening of the romantic instinct that the girl and the love that his imagination painted lay right at his door, holds one spellbound. Enid Bennett is lovely in the role of the devoted Poppy, and Matt Moore is excellently cast as Ambrose. The latter half of the picture, in which thrilling melodrama plays a part, introduces Barbara La Marr beautifully gowned and playing her best, and Robert McKim also doing well. They are the arch conspirators who are finally foiled by Ambrose. A fine quality of photography, subtly worded subtitles and fine adaptation and direction make the picture quite above the ordinary production.

STORY OF THE PLAY

Ambrose Applejohn, in whose household certain things, such as rising and going to bed, were done at exactly the same time every day, was awakened to the influence of romance by a few idly spoken words overheard in the park, where lovers whispered and philosophers chatted. But Ambrose didn't know that the girl he loved was even then living underneath his own roof as his mother's ward. And so when a lady in distress came to the door precisely at the hour at which the family was in the habit of retiring, Ambrose almost fell for a pair of scarlet lips that were afterward found to belong to a conspirator, wife of a Russian named Borolsky, who meant to gain possession of a certain parchment, the key to treasure hidden in the house. Thrilling incidents occur relating to the parchment and the treasure hidden behind a panel of the wall lead to the discovery of the treasure by Ambrose and Poppy and the burning of the parchment by Ambrose just in time to save it from the conspirators. The story closes with the betrothal of Poppy and Ambrose.

PROGRAM COPY—"Strangers of the Night"—Featuring Enid Bennett and Matt Moore

A thrilling tale of mystery and comedy combined is presented in "Strangers of the Night," in which exquisite Enid Bennett and Matt Moore are featured. You can't afford to miss this picture, because it is different.

"RED LIGHTS"—[Class A-c] 90%

(Adapted from play, "The Rear Car")

Story:—Girl Harassed by Mysterious Threats Directed by Father's Lunatic Brother

VALUE

Photography—Excellent—R. J. Bergquist.

TYPE OF PICTURE—Sensational.

Moral Standard—Average.

Story—Excellent—Mystery melodrama—Family.

Cast—Excellent—All-Star.

Author—Excellent—Carey Wilson.

Direction—Excellent—Clarence Badger.

Adaptation—Excellent—Carey Wilson.

Technique—Excellent.

Spiritual Influence—Neutral.

Producer—Cosmopolitan

CAST

Ruth Carson.....	Marie Prevost
Sheridan Scott.....	Raymond Griffith
Blake.....	Johnnie Walker
Norah O'Neill.....	Alice Lake
Roxy.....	Dagmar Godowsky
Luke Carson.....	William Worthington
Kirk Allen.....	Frank Elliott
Alden Murray.....	Lionel Belmore
Ezra.....	Jean Hersholt
Porter.....	George Reed

October 1 to 15, 1923.

Footage—6,841 ft.

Distributor—Goldwyn

Our Opinion

MORAL O' THE PICTURE—None.

Exciting Events and Good Comedy Features of Excellent Production

With the exception of "One Exciting Night," the D. W. Griffith mystery picture, there has been no other in which the action is so fascinatingly mysterious as that of "Red Lights." And while it is not as big, nor as romantic as the Griffith melodrama, it bids fair to win large popularity. Laughs and thrills pile up one upon another in farcical fashion, and from the moment when the girl boards the train to join her father in the west, to that where the runaway car

(Continued on next page)

No Advertising Support Accepted!

founders on the edge of a cliff just in time to save the lives of its occupants, there is not a dull moment. The cast is made up of players who are capable of interpreting the character, and while Raymond Griffith, as the crime deflector, is the life of the party, much credit is due Marie Prevost, Johnnie Walker, Dagmar Godowski and Lionel Belmore, who are not alone wisely cast, but play with spirit and intelligence. Most people will enjoy the scenes in the home of Ruth Carson, where with mysterious red lights playing on ceiling or wall, she is notified that there is but a short space of time between her and the hour of her death, and also those aboard the train, where strange things are constantly happening, a murder is committed, and detective Scott, gliding into the daylight from the most unheard of places, delivers periodical shocks to the overwrought nerves of the occupants of the car. Aneffective dance rendered at long range under red lights in a spacious cabaret scene is one of the spectacular and beautiful things of the picture. Dagmar Godowsky acquits herself well in the dance.

STORY OF THE PLAY

Ruth Carson, who as a child was torn from her father, has been discovered by him and is about to start west to meet him when strangely mysterious things begin to happen. Red lights on wall and ceiling are accompanied by written warnings of approaching death. Blake, her sweetheart who she sends for a minister who is to accompany them to the train and marry them, is arrested and placed in jail, and gets to the depot just in time to see the train pull out without him. He finally reaches Ruth by aeroplane, and aboard the train an atmosphere of mystery and terror prevails. The last terrible act of a lunatic brother of Mr. Carson's who later is discovered to be the perpetrator of the trouble, is to uncouple the private car from the rest of the train and send it forward to crash into an eastbound express. Blake's timely action in causing the car to be switched to a side track prevents the crash, but the passengers get a bad shaking up when the car jumps the track and founders on the edge of a cliff. The close of the story presents a clear atmosphere, with Blake and Ruth happy.

PROGRAM COPY—"Red Lights"—With an All-Star Cast

The most thrilling mystery story since D. W. Griffith's "One Exciting Night." You can't afford to miss it. Marie Prevost, Johnny Walker, Raymond Griffith and Alice Lake appear in the cast.

"EAGLE'S FEATHER"—[Class A] 80%

(Adapted from story of same name)

Story:—Broken Romance of Middle-Aged Woman

VALUE

Photography—Very good—George Rizard.
TYPE OF PICTURE—Gloomy.
Moral Standard—Average.

Story—Very good—Drama—Family.
Cast—Very good—Featuring Mary Alden and James Kirkwood.
Author—Very good—Katherine Newlin Burt.
Direction—Very good—Edward Sloman.
Adaptation—Very good—Winnifred Dunn.
Technique—Very good.
Spiritual Influence—Average.
Producer—Metro

CAST

Delilah Jamieson.....Mary Alden
John Trent.....James Kirkwood
Mrs. Trent.....Rosemary Theby
Jeff Carey.....Lester Cuneo
Martha.....Elinor Fair
Van Brewen.....George Seigman
Count de Longe.....Crauford Kent
Parson Winger.....John Elliott
The Irishman.....Charles McHugh
The Swede.....William Orlamond

October 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Gloomy Theme Has Some Light Moments—Excellent Cast Includes Mary Alden

Just what the reaction of the public will be on "The Eagle's Feather" we cannot predict. The fact that its story is unusual, and in fact quite original, and that the central situation in which a middle-aged woman mistakes a man's gratitude for love, and has a rude awakening when she discovers he is in love with a young girl, is human and very interesting. Mary Alden in the role of the woman, who was known as "the biggest man in the valley," gives an unusual impersonation, and we believe that she will succeed in drawing tears in the scenes where the woman realizes that she has loved in vain. James Kirkwood also gives a good performance as the man whose fancy drew him to the younger woman, and Elinor Fair is charming as the girl. The situation where the older woman, misunderstanding the man's attitude, comes to tell the younger woman of her joy at being loved is one of the most dramatic in the picture. The pic-

(Continued on next page)

No Advertising Support Accepted!

ture is set in a beautiful and interesting part of the west—its outdoors will be enjoyed. Some good storm scenes are presented, and an excellent fight between the man and some of his enemies is also a feature. Splendid scenes of rounding up cattle, and cattles in flight from the rustlers form one of the points of interest in the picture.

STORY OF THE PLAY

John Trent, a gentleman vagabond, finds work with Delilah Jamieson, owner of a western ranch, and known as the biggest man in the valley, because of her masculine qualities. Her admiration for John Trent grows as he proves himself efficient and able to battle situations beyond the other ranchmen. Delilah also falls in love with him, and when he comes to express his gratitude for her kindness in promoting him to a position of responsibility, she mistakes his hesitant manner for the embarrassment of love. Later she learns that he loves Martha, her niece. Delilah becomes embittered and listens with a willing ear to a tale of theft which the real perpetrator blames on Trent. She orders him lashed within an inch of his life, and then sent down into the valley where he came from afoot. But Trent takes matters in his own hands and settles the affair with a fight. The real thief is discovered and run down, and Delilah, repenting her harshness, countenances the betrothal of Trent and Martha.

PROGRAM COPY—"The Eagle's Feather"—Featuring Mary Alden and James Kirkwood

If you really want a story that is different you have it in "The Eagle's Feather," in which the broken romance of a middle aged woman is given a thrilling setting in the cattle country. Mary Alden and James Kirkwood are the featured members of the cast.

"MOTHERS-IN-LAW"—[Class A] 80%

(Especially prepared for screen)

Story:—Son's Domestic Happiness Saved by Diplomatic Mother

VALUE

Photography—Very good—Karl Struss.

TYPE OF PICTURE—Sentimental.

Moral Standard—Good.

Story—Good—Drama—Family.

Cast—Very good—Featuring Gaston Glass and

Ruth Clifford.

Authors—Good—Frank Dazey and Agnes

Christine Johnston.

Direction—Very good—Gasnier.

Adaptation—Very good—Olga Printzlau.

Technique—Very good.

Spiritual Influence—Good.

Producer—B. P. Schulberg

CAST

David Windgate.....Gaston Glass

Vianna Coutleigh.....Ruth Clifford

"Mom" Windgate.....Edith Yorke

Newton Windgate.....Joseph Swickard

Alden Van Buren.....Crauford Kent

Nina Phillips.....Vola Vale

October 1 to 15, 1923.

Footage—6,725 ft.

Distributor—Preferred Pictures

Our Opinion

MORAL O'THE PICTURE—Patience With the Erring Has Often Prevented Disaster.

Well Directed Picture—The Kind That the Public Likes—Well Pointed Moral

"Mother's-In-Law" will find special favor in the neighborhood house, and is also suitable for the high price houses. In fact we believe that almost any audience will respond to the appeal of the vital subject presented. It may be that neither the wife nor the mother-in-law of the picture are wholly familiar types—perhaps both characters are exaggerated, with a good purpose—but the lesson for the selfish, faithless wife is uppermost. Ruth Clifford is attractive as the girl who lured the country youth to her "world of big things," and then after he had achieved success found other friends more to her taste than her hard working husband. Gaston Glass gives a good performance as the husband, and Edith Yorke is charming in the mother-in-law role. Joseph Swickard plays the role of the stern rural father in a way that makes it stand out. The death-bed scene is especially well done. Miss Clifford wears some handsome gowns, and also the settings are in part very artistic. The photography is good, and illumination is correctly gaged in most instances.

STORY OF THE PLAY

David Windgate loves and marries Vianna Goutleigh, one of a number of girls stranded at his father's home one stormy evening when the automobile in which they were returning from a mountain cabin, broke down. After marriage Vianna becomes selfish and careless of husband and baby, and is about to elope with another man, when David's mother, who has taken the baby home to the country, steps into the breach and prevents what might otherwise have been a tragedy in her son's life. The arrival of David on the scene, and Vianna's love of her child bring her to her senses.

PROGRAM COPY—"Mother's-In-Law"—Gaston Glass and Ruth Clifford

Come and see what a diplomatic mother-in-law can do toward mending the broken threads of domestic life. Gaston Glass and Ruth Clifford are the featured members of the cast.

No Advertising Support Accepted!

"WHITE SISTER"—[Class A-c] 90%

Adapted from story of same name)

Story:—Believing Lover Dead Girl Becomes Nun

VALUE

Photography—Excellent—Roy Overbaugh.
TYPE OF PICTURE—Sentimental—Tragic.
Moral Standard—Good.

Story—Excellent—Drama—Family.
Star—Superior—Lillian Gish.
Author—Excellent—F. Marion Crawford.
Direction—Superior—Henry King.
Adaptation—Excellent—George V. Hobart.
Technique—Excellent.
Spiritual Influence—Good.
Producer—Inspiration Pictures

CAST

Angela Chiarmonte.....Lillian Gish
Captain Giovanni Serevi.....Ronald Colman
Marchesa de Mola.....Gail Kane
Monsignor Saracinesca.....J. Barney Sherry
Prince Chiarmonte.....Charles Lane
Madame Bernard.....Juliette La Violette
Professor Ugo Severi.....Sig. Serena
Filmore Durand.....Alfredo Bertone
Count de Ferice.....Ramon Ibanez

October 1 to 15, 1923.

Footage—13,000 ft.

Distributor—Not given

Our Opinion

MORAL O'THE PICTURE—The Greater Love Holds Truth and Honor Above Physical Desire.

Beautiful Production of Doubtful Box Office Value

There is no denying that "The White Sister," made by Henry King in Italy, with a cast composed principally of Italian players, is a beautiful one. Its religious trend will endear it, especially to Roman Catholic audiences; its pathos; its tenderness of emotion; its spiritual outline, and the beauty of its settings will claim the attention and frequently the tears of the average public. In its entirety the picture is not as effective as some of the Griffith-made films in which Lillian Gish has appeared. One misses the delicate human touches that belong to the work of the master. But on the other hand, we do not recall anything more individually effective than the scene in "The White Sister," in which Angela learns of the supposed death of her lover. Here, with a wild burst of despair, she falls back, quivering with the agony of her grief. We doubt if any screen star has surpassed what Miss Gish has accomplished in the portrayal of poignant sorrow in this scene. This alone serves to throw an entire audience into tears, and from that point on the action of the picture holds by reason of pathos. There are some interesting and spectacular scenes showing the result of an eruption of Vesuvius with red-edged rivers of lava flowing, water mains bursting, and people fleeing for their lives amid clouds of smoke and ashes. There are also scenes on the desert, where the lover and his African expedition become the prisoners of desert tribes. In the early part of the picture beautifully staged scenes in the home and gardens of Prince Chiarmonte, and broad expanses of rural Italy delight the eye. There are even a group of effective scenes of the hunt to add a dash of color of a different variety. Whether or not this is a good selling picture for you must be decided by your knowledge of your patrons. At the present time it is very long, and might be improved by the elimination of a good deal of the religious ceremony that has been dragged into that part of the story which has to do with Angela becoming a nun. The marriage of the girl to the church is carried out at length, with the bridal robe and train, the bridal veil and crown of thorns, and the figure of Christ on the cross largely visible. The laying away of the candle and the light which symbolizes body and spirit, the disrobing to take the garb of the cloister, the repeating of the vows of the ceremony, are included in the film. Gail Kane and J. Barney Sherry are outstanding figures in the cast, all of whom are thoroughly competent in the roles allotted them.

STORY OF THE PLAY

Angela Chiarmonte, at the death of her father, Prince Chiarmonte, at the hunt, becomes an outcast by reason of her sister's perfidy in burning her father's will. The sister Marchesa, is in love with Giovanni Severi, who loves Angela, and it is for this reason that Angela becomes the butt of her sister's hatred. She is befriended by Madame Bernard, who lives in an isolated part of the city, and in her home bids goodbye to Giovanni when he is sent on an expedition into Africa, vowing to wait for him forever. A false report of the death of Giovanni and his party brings her to death's door with grief. On her recovery she enters a convent, and later takes the vows which bind her irrevocably to the church. Giovanni comes back and pleads with her to leave the cloister, but she refuses. During an eruption of Vesuvius Giovanni gives his life in saving the lives of the people.

PROGRAM COPY—"The White Sister"—Featuring Lillian Gish

It was a cruel fate that snatched Angela Chiarmonte from the reach of her lover and imprisoned her behind cloister walls, just at the moment when he was hurrying back to claim her. A magnificent production, brimming with tears—Lillian Gish at her best.

No Advertising Support Accepted!

"DON'T MARRY FOR MONEY"—[Class A] 80%

(Especially prepared for screen)

Story:—Experience of Model Who Married Wealth and Was Duped Into Faithlessness by Crook Lover

VALUE

Photography—Very good—Not credited.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Good—Drama—Adults.

Cast—Very good—Featuring House Peters and Rubye De Remer.

Authors—Good—Hope Loring and Duryea Leighton.

Direction—Very good—Clarence L. Brown.

Adaptation—Very good—Hope Loring and Duryea Leighton.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—B. P. Fineman and Adolph Ramish

Distributor—L. Lawrence Weber and Bobby North

CAST

Pete Smith.....House Peters
 Marion Whitney.....Rubye De Remer
 Edith Martin.....Aileen Pringle
 Crane Martin.....Cyril Chadwick
 Rose Graham.....Christine Mayo
 Inspector.....Wedgewood Nowell
 Amos Webb.....George Nichols
 Explorer.....Hank Mann
 Alec Connor.....Charles Wellesley

October 1 to 15, 1923.

Footage—5,563 ft.

Our Opinion

MORAL O'THE PICTURE—Sorrow Is the Natural Aftermath of Wrongdoing

Well-Made Picture Has Ordinary Story and Good Cast

The title of "Don't Marry for Money" has little, if anything, to do with the story which is based on the familiar theme found in the eternal triangle, is of average strength, and is saved from mediocrity by the rather elaborate development given it by adapters and director. House Peters is excellent as the wealthy bachelor feeling out of place at a popular summer resort until he discovers that the trip has been worth while when a pretty model becomes his wife. Later when a former admirer becomes enamoured of the wife's jewels and dresses the stage with marital confusion for a safe get-away with the jewels, a pleasing melodramatic touch is added where the villain is stabbed and husband and wife find a happiness they had not heretofore known. The high rating given this production is owing to the skillful handling of the theme, and the attractive setting of the story. The cast is good throughout.

STORY OF THE PLAY

Peter Smith, a wealthy bachelor with little knowledge of women, marries a pretty model who tires of his close attention to business and becomes entangled in a love affair with another man who is enamoured of her jewels. His associate, a pretty woman, busies herself with arousing Mrs. Smith's jealousy, with the result that believing her husband in love with the other woman, she entertains serious thoughts of the villain. The result is that the latter is stabbed in Peter Smith's house, where, until the confession of the real murderer, husband and wife try to shield each other by each taking the blame for the crime.

PROGRAM COPY—"Don't Marry for Money"—Featuring House Peters and Rubye De Remer

Peter Smith's experience in marrying a pretty model makes a fascinating and complicated story. House Peters and Rubye De Remer play the leading roles.

"CLEAN UP"—[Class B] 65%

(Especially prepared for screen)

Story:—Young Man Saves Town Gone to the Bad Through Money Curse

VALUE

Photography—Good—Richard Fryer.

TYPE OF PICTURE—Amusing—Spirited.

Moral Standard—Average.

Story—Good—Comedy—Family.

Star—Good—Herbert Rawlinson.

Author—Good—H. H. Van Loan.

Direction—Good—William Parke.

Adaptation—Good—Raymond L. Schrock.

Technique—Good.

Spiritual Influence—Average.

Producer—Universal

Footage—5,051 ft.

CAST

Montgomery Bixby.....Herbert Rawlinson
 Phyllis Anderson.....Claire Adams
 Robert Reynolds.....Herbert Fortier
 Mrs. Reynolds.....Margaret Campbell
 Amos Finderson.....Frank Farrington

October 1 to 15, 1923.

Distributor—Universal

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Money Without Labor Is a Curse.

Spirited Picture With Some Good Comedy and a Moral

The latest Herbert Rawlinson feature will be liked by the majority of people because not only has it a good comedy theme but a well pointed moral. Herbert Rawlinson gives a spirited and altogether pleasing performance as the young man disinherited by his grandfather because of his indolent, extravagant habits, and forced to see his deceased relatives' money handed out to the townspeople in fifty thousand dollar lots. The way in which the town goes to the bad from idleness and intemperance as a result of too much money is amusing, and introduces incidents of comedy that include stirring scenes, in which the youth becomes mayor of the town, stages a cleanup. You'll make no mistake in booking this picture.

STORY OF THE PLAY

Montgomery Bixby's rich old grandfather, incensed at Monte's frivolity, decides that he must prove his worth before he is allowed to touch the million dollars he means to leave him. At the old man's death the will is read and fifty thousand dollars each is handed out to all those born in the town, while Monte is given one dollar and a letter telling him to go to work. In the incidents that follow the town goes money mad, and Monte, getting himself elected mayor, cleans up the gambling houses and saloons, and finally succeeds in putting the town to rights.

PROGRAM COPY—"The Clean Up"—Featuring Herbert Rawlinson

Money put the little town where Monte Bixby lived clean to the bad. Come and see Herbert Rawlinson as the youth who put the town to rights. Plenty of clean comedy and a good cast.

"GOLD DIGGERS"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Chorus Girl Misrepresents Own Character to Aid Romance of Friend

VALUE

Photography—Good—David Abel.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Excellent—Comedy—Adults.
Star—Excellent—Hope Hampton.
Author—Excellent—Avery Hopwood.
Adaptation—Excellent—Grant Carpenter.
Technique—Excellent.
Spiritual Influence—Neutral.

CAST

Jerry La Mar..... Hope Hampton
Stephen Lee..... Wyndham Standing
Mabel Munroe..... Louise Fazenda
Sopsy St. John..... Gertrude Short
James Blake..... Alec Francis
Barney Barnett..... Ted Prouty
Eleanor Montgomery..... Arita Gillman
Trixie Andrews..... Peggy Brown
Mrs. La Mar..... Margaret Sedden

October 1 to 15, 1923.

Producer—Warner Bros.

Footage—6,800 ft.

Distributor—Warner Bros.

Our Opinion

MORAL O'THE PICTURE—None.

Peppy Adaptation of Celebrated Belasco Play

The screen adaptation of "The Gold Diggers" spells success from the box office viewpoint. Vivacity is the keynote to which the action steps, and Hope Hampton, the star of the picture, measures up to the requirements of the role of Jerry La Mar in way that emphasizes her versatility. Her portrayal of Jerry is delightfully convincing, and Miss Hampton never misses a trick in conveying by means of facial expression just what is taking place in the mind of the resourceful chorus girl. There are various scenes in the picture of which the star has made the utmost. For instance, that in which Jerry tries to disgust Uncle Steve by appearing to be drunk. The scene in which she rejects the proffered pearls because she is inwardly grieved that the impression she has created for the sake of a friend's romance has caused the man she loves to believe her to be just a common "gold digger" is also very well done, as are all of those scenes in which she struggles against what she believes to be a regard of the fleeting sort men hold for women of ill repute. An unusually pleasing effect is obtained in Miss Hampton's Spanish dance which she renders with the abandon of a professional. But in spite of the star's excellent work, the picture is not dependent on any one person for its entertaining quality. The cast is excellently chosen, and among the most capable members are Louise Fazenda, who with Alec Francis, does splendid comedy team work; Wyndham Standing is quite fascinating as Uncle Steve in love with the incorrigible Jerry, and John

(Continued on next page)

No Advertising Support Accepted!

Harron, Uncle Steve's nephew, fretting under Uncle Steve's determination to prevent him from marrying a chorus girl. The sets of the picture are artistic, but at times neither illumination nor photography are quite up to the mark.

STORY OF THE PLAY

Jerry La Mar, a girl of the chorus, decides to aid her friend in preserving her romance with Wally Saunders, the nephew and heir of Stephen Lee. In order to carry out her plan successfully she sets out to make Uncle Steve part with his money, and in the flow of incidents he gets the impression that she is the girl Wally is in love with. Posing as a "gold digger," she easily persuades Uncle Steve that she is one of the commonest type of women. But Jerry's plans do a double turn, for Uncle Steve falls in love with her and she with him. And the close of the story, in which Jerry's home life with an old-fashioned mother is revealed, she is about to become the wife of millionaire Stephen Lee.

PROGRAM COPY—"The Gold Diggers"—Featuring Hope Hampton

Jerry La Mar framed herself into a real game of matrimony when she tried digging coin from rich men's wallets. Hope Hampton is charming in this sparkling adaptation of the successful Belasco play.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

OF SCREEN OPINIONS, published semi-monthly at Chicago, Illinois
For October 1, 1923

STATE OF ILLINOIS, } ss.
COUNTY OF COOK, }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared B. E. Callahan, 5257 Quincy street, Chicago, Illinois, who, having been duly sworn according to law deposes and says that he is the Managing Editor of SCREEN OPINIONS, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher—James T. Igoe Company, 600 West Van Buren street, Chicago, Ill.

Editor—B. E. Callahan, 5257 Quincy street, Chicago, Illinois.

Managing Editor—B. E. Callahan, 5257 Quincy street, Chicago, Illinois.

Business Manager—P. J. Garvey, 6902 South Michigan Avenue, Chicago, Illinois.

2. That the owners are:

James T. Igoe, president and treasurer, 5548 West Adams street, Chicago, Illinois.

Kathryn G. Igoe, vice-president, 5548 West Adams street, Chicago, Illinois.

B. E. Callahan, secretary, 5257 Quincy street, Chicago, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are:
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

B. E. CALLAHAN, Managing Editor.

Sworn to and subscribed before me this 29th day of September, 1923.

(SEAL)

S. GOLDMAN, Notary Public.

(My commission expires September 11, 1927.)

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

**SCREEN OPINIONS does not
accept advertising support
of any nature.**

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

NOVEMBER 1 to 15, 1923

No. 5

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 90%—"ACQUITTAL"
Universal—(Page 61)
- 80%—"BAD MAN"
First National—(Page 75)
- 80%—"BRIGHT LIGHTS OF BROADWAY"
State Rights—(Page 63)
- 80%—"CAMEO KIRBY"
Fox—(Page 66)
- 95%—"FIGHTING BLADE"
First National—(Page 65)
- 80%—"GOING UP"
Asso. Exhibitors—(Page 69)
- 80%—"HUNTERS"
First National—(Page 70)
- 80%—"LIGHTS OUT"
F. B. O.—(Page 68)
- 100%—"SCARAMOUCHE"
Metro—(Page 67)
- 80%—"WILD PARTY"
Universal—(Page 72)
- 95%—"WOMAN OF PARIS"
United Artists—(Page 62)
-



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, twice a month, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$16.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by

JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 13

NOVEMBER 1 to 15, 1923

No. 5

INDEX

Per Cent	Play	Distributor	Page
90%	"Acquittal"	Universal	61
80%	"Bad Man"	First National	75
80%	"Bright Lights of Broadway"	State Rights	63
80%	"Cameo Kirby"	Fox	66
50%	"Desire"	Metro	76
65%	"Eternal Three"	Goldwyn	64
95%	"Fighting Blade"	First National	65
80%	"Going Up"	Associated Exhibitors	69
80%	"Huntress"	First National	70
80%	"Lights Out"	F. B. O.	68
65%	"Monna Vanna"	Fox	74
100%	"Scaramouche"	Metro	67
65%	"Social Code"	Metro	73
40%	"Tango Cavalier"	State Rights	71
65%	"Tipped Off"	Pathe	71
50%	"Valley of Lost Souls"	State Rights	73
80%	"Wild Party"	Universal	72
95%	"Woman of Paris"	United Artists	62

No Advertising Support Accepted!

To Whom It May Concern:

When you read a book, don't you want to get something for your time?

When a picture is produced shouldn't it be made worth while?

When you show a picture to your patrons don't you try to send them away satisfied?

Should a picture have a good moral or not?

Look 'Em Over!

"ACQUITTAL"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Wife Saves Husband in Murder Trial—Later Suicide Mystery Revealed

VALUE

Photography—Excellent—Sylvano Balboni.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Cast—Excellent—All-Star—Featuring
 Claire Windsor and Norman Kerry.
Author—Excellent—Rita Weiman.
Direction—Excellent—Clarence L. Brown.
Adaptation—Excellent—Jules Furthman.
Technique—Excellent.
Spiritual Influence—Neutral.

CAST

Madeline Ames.....Claire Windsor
Robert Armstrong.....Norman Kerry
Kenneth Winthrop.....Richard Travers
Edith Craig.....Barbara Bedford
Andrew Prentice.....Charles Wellesley
Carter Ames.....Frederick Vroom
Butler.....Ben Deeley
District Attorney.....Harry Mestayer
Minister.....Emmett King
Maid.....Dot Farley
Taxi Driver.....Hayden Stevenson

November 1 to 15, 1923.

Producer—Universal

Footage—6,523 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Seemingly Well-Grounded Suspicions Are Often Without Foundation

Unusually Well-Directed Melodrama, Snappily Edited and Subtitled—One of Season's Best Box Office Attractions

No more entertaining screen melodrama could be found than "The Acquittal," in which Claire Windsor appears by courtesy of Goldwyn. It consists of pep from first to last, with not a dull moment. The introduction of characters in which the picture of each is accompanied by a description of the past, is interesting and illuminative, and moreover is a more or less original idea, which fixes in the mind of the spectator previous to the unfolding of the plot, the particular niche of the story filled by each character. The secret of the mystery is carefully guarded, and the editing and subtling of the picture is a work of art. For instance, the peculiar hesitancy of speech and the invariable prefix of "Oh!" to every sentence of Edith Craig's quoted in subtitle is not alone fetching, but affords an added note of mystery to a semi-comic nature. Barbara Bedford plays the role of Edith Craig in an unusually capable manner, and succeeds in keeping one guessing to the very end just what part she may have played in the murder mystery. An extraordinary feature about "The Acquittal" is the fact that after the accused has been tried and acquitted, the source of the misunderstanding is trailed to a mail robbery which prevented a letter from the deceased from being delivered. Claire Windsor is especially attractive in the role of Madeline Ames, and plays intelligently. Norman Kerry and Rich-

(Continued on next page)

No Advertising Support Accepted!

ard Travers both give fine performances, and Ben Deeley is excellent in the mystifying role of the butler. You can make no mistake in booking "The Acquittal." It will live up to anything you say regarding its entertainment values. The courtroom scenes are among the best we have seen on the screen.

STORY OF THE PLAY

Kenneth Winthrop is charged with the murder of his foster father, Andrew Prentice, and is on the verge of being convicted when his wife enters the courtroom with a clock from the butcher store which has been spoken of as evidence of the time Kenneth left his father's home on the night of the murder. Mrs. Winthrop has discovered that what was supposed to be the hands of the clock pointing to twelve, was in reality the indicator of a weigh scales in which the hands remained at the top when not in use. This bit of evidence causes him to be acquitted. Later a letter which has been delayed in the mails is brought to Robert Armstrong, Andrew Prentice's second adopted son, in which is an explanation of Prentice's death, revealing the fact that certain tablets which he had been taking had been poisoned by Edith Craig, his fiancée and secretary, and Kenneth, who had a covered affair with Edith.

PROGRAM COPY—"The Acquittal"—With Claire Windsor and Norman Kerry

The most mysterious of mystery stories with pretty Claire Windsor, Norman Kerry, Barbara Bedford and a fine supporting cast is the basis of "The Acquittal," a sensational screen production that you should not miss. The best of its kind.

"WOMAN OF PARIS"—[Class A-b] 95%

(Especially prepared for screen)

Story:—Interrupted Romance—Trick of Fate Causes Girl to Accept Illegitimate Support

VALUE

Photography—Masterful—Rollie Totherch and Jack Wilson.

TYPE OF PICTURE—Fascinating—

Thoughtful,
Moral Standard—Fair.

Story—Excellent—Drama—Adults.

Star—Excellent—Edna Purviance.

Author—Excellent—Charles Chaplin.

Direction—Masterful—Charles Chaplin.

Adaptation—Masterful—Charles Chaplin.

Technique—Masterful.

Spiritual Influence—Neutral.

Producer—Charles Chaplin

CAST

Marie St. Clair.....Edna Purviance
Pierre Revel.....Adolphe Menjou
John Millet.....Carl Miller
His Mother.....Lydia Knott
His Father.....Charles French
Marie's Father.....Clarence Geldert
Fifi and Paulette.....{ Betty Morrissey
 { Mulvina Polo
Orchestra Leader.....Karl Gutman

November 1 to 15, 1923.

Footage—7,800 ft.

Distributor—United Artists

Our Opinion

MORAL OF THE PICTURE—The Only Substantial Happiness Is Found in Service (not strongly marked).

Simplicity of Technique a Feature—Chaplin Gets Astonishing Results in Directing First Dramatic Production

Charles Chaplin's ability to direct a serious production is demonstrated to the full in "A Woman of Paris," his first attempt at visualizing drama. And the astonishing thing about it is that he has arrived in one leap at a perfection of technique, of psychological understanding, of artistic construction that many directors have striven years to attain. In making "A Woman of Paris," for which he also wrote the story, his experience with comedy has served him in good stead in scenes that would be almost too risqué, but for the comic angle from which he forces us to view certain suggestions. For instance, the scene in which Edna Purviance as Marie is having a body massage, and also the scene at a gay party in Paris where the draping of a woman's body is unwrapped about the waist, of a fat man. Here you get merely the suggestion that the woman is nude, by closeups of head and shoulders and the limbs below the knees as she trips out of sight from among the guests. And it is all a part of the atmosphere in which the girl of the story has drifted after being forced into the streets through no fault of her own. The director has painted his picture daringly, but artistically. But the reader must not run away with the idea that the production is closely allied with comedy, because it is not. It is drama—even tragedy. The cleancut, and strongly impressionistic manner in which Mr. Chaplin has put his story across is well worth consideration. His subtitles are simplicity itself, and only the high lights of the drama have been touched.

(Continued on next page)

No Advertising Support Accepted!

He has a peculiar trick of leaving his characters midway in a sequence, and of starting them off anew in a resulting situation. This is effective. So also is his conception of the character Pierre Revel, who is so potently, so irresponsibly a part of the Paris night life that he laughs his way over the primrose path. Adolphe Menjou is truly delightful in the role of Pierre. We do not remember having seen a more convincing portrayal of a like character. In spite of his naughtiness Pierre keeps the audience bubbling over with laughter. Also the role of Marie, so excellently played by Edna Purviance, is much different from the vivacious women of Paris to which we have usually been treated. For though she has accepted the path of ill-gotten luxury, there is evident an undercurrent of sadness in her demeanor—she is in love with her first love. In "A Woman of Paris" Chaplin has painted a vivid picture of life, and we hope this will not be his last attempt at visualizing the serious side. The picture has many points of interest of which there is not space to handle. The photography is unusually good, the settings artistic, and the cast throughout excellent. Carl Miller gives a fine performance in the rather morose character of John Millet, and Lydia Knott is sweet and wholesome as the mother of John, who shoots himself for love of Marie. We believe that this picture will draw in any theatre, partly on account of the name of the director, and because of its quality of entertainment. It is a production strictly for adult audiences.

STORY OF THE PLAY

Marie St. Clair, a victim of an unhappy home, returns at midnight from discussing with John Millet, her fiance, arrangements for a journey to Paris on the following day and a wedding at the end of the journey, to find the door locked. Forced to do her father's bidding and let her lover find her a-bed, she accompanies him to his home, where his father, misunderstanding the situation, orders her out of the house. Leaving her at the depot with the money to buy the tickets to Paris, John hurries back home for his bag, and is detained by the death of his father, with the result that Marie, believing him faithless, goes to Paris alone. There she finally accepts the offer of a home without marriage from Pierre Revel, rich and irresponsible. A year or so later she meets John, who is now an artist and living with his mother in the Latin quarter of Paris, and again they renew the old romance. Marie has given up Pierre and is about to marry John when his mother interferes, and she goes back to Pierre. John, in desperation, shoots himself, and Marie, deciding to reform, is seen at the close of the picture in the country among children.

PROGRAM COPY—"A Woman of Paris"—Featuring Edna Purviance

Don't miss seeing the biggest thing that Charles Chaplin has done. "A Woman of Paris," featuring Edna Purviance, is romantic, sensational and is written and directed by the famous comedian.

"BRIGHT LIGHTS OF BROADWAY"—[Cl. A] 80%

(Adapted from story of same name)

Story:—Country Girl's Unhappy Experience as Theatrical Producer's Favorite

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Very good—Melodrama—Adults.
Cast—Very good—All-Star.
Author—Very good—Gerald C. Duffy.
Direction—Very good—Webster Campbell.
Adaptation—Very good—Edmund Goulding.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—A. B. F. Zeidman

CAST

Randall Sherrill.....	Lowell Sherman
Irene Markey.....	Doris Kenyon
Tom Drake.....	Harrison Ford
Rev. Graham Drake.....	Edmund Breese
Connie King.....	Claire Dolorez
Mrs. Grimm.....	Effie Shannon
John Kirk.....	Tyrone Power
El Jumbo.....	Charles Murray

November 1 to 15, 1923.

Footage—6,800 ft.

Distributor—State Rights

Our Opinion

MORAL OF THE PICTURE—None.

Good Box Office Attraction, But Too Much Sex Appeal to Qualify as Wholesome

In classifying "The Bright Lights of Broadway" as an 80% production we are considering its box office value almost exclusively. The picture has no place in a list of wholesome pictures in spite of the fact that the heroine is a simple country girl, her lover a manly country youth, and the early scenes of the picture are set in and about the church. Nor does the fact that the sensuous theatrical producer is admirably portrayed by Lowell Sherman relieve the pro-

(Continued on next page)

Unbiased and Independent Reviews Only!

duction of a certain insidious quality contained in a rather strong sex appeal. The picture is beautifully set, tastefully decorated interiors, cabaret scenes and elaborate stage scenes which include a ballet performance by a chorus said to be from the New York Hippodrome. A real thrill occurs in a train wreck in which two trains meet in a head-on collision killing manager Sherrill. There is a good deal of play to the grand stand in the scenes relative to Tom Drake's pending execution for a murder he did not commit. The girl, racing on a locomotive with a pardon, while he is being led to the chair, afford scenes in which good suspense is secured. Doris Kenyon and Harrison Ford are well cast as the sweethearts of the picture, and Claire Dolorez is excellent as the scorned woman. A burlesque dance by Charles Murray has the effect of being dragged in—it misses fire. The picture is well directed and will suit the average transient theatre.

STORY OF THE PLAY

Irene Markey's voice attracts Randall Sherrill, a theatrical producer who happens to be passing a country church where she is singing, accompanied on the church organ by her lover, Tom Drake. An offer to come to New York is all that is required to cause Irene to change her mind about becoming Tom Drake's wife, and before long she is the favorite of the sensuous Sherrill, who places her name in electric lights on Broadway, and persuades her to become his wife, while she is being entertained at supper in his apartment after the show. Tom Drake, hurrying to New York on the strength of a telegram warning of Irene's peril, engages in a scuffle with Sherrill, the result of which is that Connie King, a former flame of Sherrill's, hiding behind the portieres, is shot and killed. Sherrill throws the blame on Tom who is arrested and is about to be executed when Irene who has extracted a confession from Sherrill at the point of a gun, hurries to the prison to free him. Sherrill, racing to overtake her, is killed in a train collision. The story ends happily with the two lovers reunited.

PROGRAM COPY—"The Bright Lights of Broadway"—With an All-Star Cast

Irene Markey's experience with "The Bright Lights of Broadway" brought a double tragedy before she finally found her way back to love and romance in the old town. Lowell Sherman, Harrison Ford and Doris Kenyon have the principal roles.

"ETERNAL THREE"—[Class B] 65%

(Especially prepared for screen)

Story:—Domestic Happiness of Two Ruined by Husband's Adopted Son

VALUE

Photography—Very good—David Kesson.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Good—Drama—Adults.

Cast—Good—All-Star.

Author—Good—Marshal Neilan.

Direction—Good—Marshal Neilan and

Frank Urson.

Adaptation—Average—Carey Wilson.

Technique—Good.

Spiritual Influence—Neutral.

CAST

Dr. Frank Walters.....	Hobart Bosworth
Mrs. Walters.....	Claire Windsor
Leonard Foster.....	Raymond Griffith
Bob Gray.....	George Cooper
Hilda Gray.....	Bessie Love
Tommy Tucker.....	Tom Gallery
Miriam Barnes.....	Helen Lynch
Dr. Steven Browning.....	Alec Francis
Housekeeper.....	Lillian Leighton
Owner of Hacienda.....	Wm. Arlmond
Butler.....	Charles H. West
Maid.....	Marion Aye
Old Roue.....	Wm. Norris
Governor.....	James F. Fulton
Governor's Wife.....	Irene Hunt
Governor's Child.....	Peaches Johnson
Mrs. Tucker.....	Victory Bateman
Mrs. Tucker's Friend.....	Billie Bennett

November 1 to 15, 1923.

Producer—Cosmopolitan

Footage—6,708 ft.

Distributor—Goldwyn

Our Opinion

MORAL OF THE PICTURE—None.

Familiar Theme With Unpleasant Developments Interpreted by Good Cast—Well-Dressed Production

The old theme with the wife, the husband and the lover holding the center of the stage is the basis of "The Eternal Three." The fact that an adopted son of the man becomes the wife's lover is apt to leave an unpleasant taste in the mouth of the spectator, and certainly the character of the wife was not created for sympathy. The development of the story lacks to some extent the human touch that makes one remember the people of a picture, for, while there are a great many in the cast, and the names of the players are favorably known, the

(Continued on next page)

No Advertising Support Accepted!

production has not magnetism sufficient to fix it long in the memory. Claire Windsor plays the role of the misguided wife well, and is gowned becomingly. Hobart Bosworth plays the role of the husband as well as could be expected, inasmuch as the character has not been sufficiently rounded out. If fewer characters had been used in presenting the vital issue of the story, the moral structure of the play would be more securely reinforced. To be sure, the forgiving spirit of Tommy Tucker, who takes Hilda Gray to his heart again despite her error with another man, is commendable, but the story would have lived without either Hilda or Tommy. The plot construction is what might be termed loose, and while there are many audiences to which "The Eternal Three" will be entertaining, we cannot recommend it as a sure fire feature.

STORY OF THE PLAY

Dr. Walters becomes so absorbed in professional duties that he fails to give his wife the attention young women are apt to demand, and so it is an easy matter for Leonard Foster, the doctor's adopted son, to worm his way into Mrs. Walters' heart to the extent of creating a breach between husband and wife. On the day on which they have planned to elope Leonard meets with an automobile accident, and Dr. Walters saves his life by an operation. An understanding of what Leonard really is comes to Mrs. Walters when she learns of the shame of Hilda Gray, a stenographer with whom Leonard has been familiar. The close of the story shows Dr. Walters and his wife reunited, and Leonard being sent away from home in disgrace. Hilda's sweetheart takes her back in spite of her error.

PROGRAM COPY—"The Eternal Three"—With an All-Star Cast

Dr. Walters made a fatal mistake when he put aside his wife for his profession. The thrilling production, "The Eternal Three," tells a story of misunderstanding and mistaken duty. Lovely Claire Windsor, Hobart Bosworth, Tom Gallery and Ramond Griffith have prominent roles.

"FIGHTING BLADE"—[Class A-b] 95%

(Adapted from story of same name)

Story:—Romance and Adventures of Flemish Soldier of Fortune in Conflict Between English Royalists and Puritans

VALUE

Photography—Superior—George Falsey.

TYPE OF PICTURE—Adventurous—

Romantic.

Moral Standard—Average.

Story—Superior—Drama—Family.

Star—Superior—Richard Barthelmess.

Author—Superior—Beulah Marie Dix.

Direction—Superior—John Robertson.

Adaptation—Superior—Josephine Levatt.

Technique—Superior.

Spiritual Influence—Good.

CAST

Karl Van Kerstenbroock...Richard Barthelmess

Thomsine Musgrove...Dorothy Mackaill

Earl Staversham...Lee Baker

Watt Musgrove...Bradley Barker

Viscount Carisford...Stuart Sage

Bon Ayskew...Walter Horton

Charlotte Musgrove...Allyn King

Lord Robert Erisey...Morgan Wallace

Cromwell...Frederick Burton

Lord Trevor...Philip Tead

Joan Laycock...Marcia Harris

November 1 to 15, 1923.

Producer—Inspiration Pictures, Inc.

Footage—8,700 ft.

Distributor—First National

Our Opinion

MORAL O' THE PICTURE—None.

Forceful Production Wins by Reason of Plot and Direction

If we said that Richard Barthelmess is not suited to the role of Karl Van Kerstenbroock in "The Fighting Blade" it would be merely the voicing of a personal opinion. To the writer it seemed that while Mr. Barthelmess is admirably adapted to the romantic requirements of the story, he is not the robust type one would expect in a duelling soldier of fortune. However this may be we are at the same time satisfied that Richard Barthelmess fans will be uncommonly well pleased with the popular star's latest and very excellent effort to entertain them. The picture is thoroughly imbued with the atmosphere and spirit of the period of Oliver Cromwell, it is beautifully and appropriately set, the photography being of an unusually fine quality, especially noticeable in the many lovely outdoor scenes. Leading up to the extremely tragic moments of the story where the hero is subjected to terrible torture, which by the way, is presented with vigorous realism, dashes of comedy are interjected as a relief to the sternness of the theme. For instance, the rough handling given by Kerstenbroock to the supposed younger brother of the man he seeks to kill to

(Continued on Next Page)

Unbiased and Independent Reviews Only!

avenge his sister's wrong, is amusing in view of the fact that the supposed boy is a girl in disguise. Scenes in Thomsine's chamber, where she hides the condemned youth under the mattress of her bed, are both thrilling and fascinating, and there have been few as convincing, or as beautifully enacted love scenes as those between Thomsine and Karl in this picture. There are many reasons why "The Fighting Blade" is a good box office attraction, and not the least is the excellent direction of the picture by John Robertson. All the moods of the story are registered convincingly by means of a competent cast. Dorothy Mackaill's conception of the role of Thomsine is delightful. The director has injected many human touches in the action of the picture that will be appreciated, and we feel sure that "The Fighting Blade" will be accorded a good reception by the average moving picture audience. Its success in the better class theatres is unquestionable.

STORY OF THE PLAY

Karl Van Kerstenbroock, a Flemish soldier of fortune, trails Basil Dormer to England to avenge the death of his sister. An unwarranted report of Karl's skill with the sword reaches Thomsine Musgrove, who fears an encounter between her half-brother, "Roaring Wat" Musgrove, and Karl, and seeking to prevent further tragedy she pleads with Karl in the guise of Watt's younger brother. This incident is the starting point of a romance between Karl and Thomsine. Later she rescues him from the Royalists and hides him under her mattress; when condemned to death he escapes from the guards with his wrists bleeding, confined in a machine of torture. He is later entrusted with the storming of Staversham castle, where he rescues Thomsine from an enforced marriage and rides off with her, later to make her his own wife.

PROGRAM COPY—"The Fighting Blade"—Featuring Richard Barthelmess

As a hero of the days of Cromwell, Richard Barthelmess appears in his most fascinating role in "The Fighting Blade," a romantic tale of adventure in the middle ages. A production of beauty and distinction.

"CAMEO KIRBY"—[Class A] 80%

(Adapted from play of same name)

Story:—Romance and Adventure of Mississippi River Gamblers

VALUE

Photography—Very good—George Scheiderman.

TYPE OF PICTURE—Adventurous—Romantic.

Moral Standard—Average.

Story—Very good—Melodrama—Family.

Star—Very good—John Gilbert.

Authors—Very good—Booth Tarkington and Harry Leon Wilson.

Direction—Very good—John Ford.

Adaptation—Very good—Robert N. Lee.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Fox

CAST

Cameo Kirby.....	John Gilbert
Adele Randall.....	Gertrude Olmsted
Colonel Moreau.....	Alan Hale
Colonel Randall.....	Eric Mayne
Tom Randall.....	William E. Lawrence
Cousin Aaron Randall.....	Richard Tucker
Judge Playdell.....	Phillips Smalley
Larkin Bunce.....	Jack McDonald
Ann Playdell.....	Jean Arthur
Madame Davezac.....	Eugene Ford

November 1 to 15, 1923.

Footage—6,931 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None.

Romantic Atmosphere of Half Century Ago, With Clever Direction and Plot Construction Lend Distinction

It is some time since John Gilbert has appeared in a screen vehicle so well suited to him, or under direction as efficient as John Ford's proves to be in "Cameo Kirby." There is a sparkle about the production that fascinates. The adventures of Cameo Kirby as presented in the screen version of the Booth Tarkington play are very real, the leading character wins both the sympathy and the admiration of the spectator, and the spirit with which Mr. Gilbert meets each situation of the interesting plot is of the contagious sort that thrills. The Louisiana atmosphere of a half century ago, the scenes on the old Mississippi river boat with its gamblers and its tragedy, and the various adventures in which intrigue and death, love and romance are constantly crossing purposes, holds one spell-bound. There are various gripping situations in the story, such as Col. Randall's suicide which prevents Cameo Kirby from returning the money he won from him, as intended, or that where the gambler is framed by Ran-

(Continued on next page)

No Advertising Support Accepted!

dall's son for murder, by removing the gun from the hand of a man killed by Cameo in a duel, all of which have been handled in the best style. The cast plays excellently, and a glance over the names not only recalls to the writer the fine individual efforts but makes it difficult to single out for special praise. Gertrude Olmsted is charming as the heroine, and Alan Hale makes a good heavy. The average exhibitor should have good satisfaction with "Cameo Kirby."

STORY OF THE PLAY

Eugene Kirby, the black sheep of an old southern family, is nicknamed "Cameo" because of his liking for these stones, one of which saved his life by deflecting a knife blade from his heart. A turning point in his life occurs when Col. Randall, fleeced of his money and his plantation in a card gamble on a Mississippi river boat, commits suicide a moment afterward, preventing Cameo from returning the winnings as intended. Later he meets the Colonel's daughter and a romance is born. The incidents following which not only reveal to the girl that the man she loves is the famous Cameo Kirby who is blamed for her father's death, but place him under arrest for a murder in dueling, whereby he was said to shoot and kill a man who was unarmed. The removal of the gun from the dead man's hand by Tom Randall, whose hatred for Cameo grasped the opportunity of a duel without witness to frame the gambler, is later discovered, and Cameo Kirby, revealing the true story of Col. Randall's death, is reinstated in the affections of Adele Randall.

PROGRAM COPY—"Cameo Kirby"—Featuring John Gilbert

The old days of gambling on the Mississippi river boats with a handsome hero and adventures that will thrill you to the marrow are what you will find in the latest John Gilbert feature, "Cameo Kirby." Don't miss one of Booth Tarkington's best.

"SCARAMOUCHE"—[Class A-a] 100%

(Adapted from novel of same name)

Story:—Romance of Youth of French Revolutionary Period and Adventures in Cause of Liberty

VALUE

Photography—Masterful—John F. Seitz.

TYPE OF PICTURE—Historical.

Moral Standard—Average.

Story—Masterful—Drama—Family.

Stars—Masterful—Alice Terry, Lewis Stone

and Ramon Novarro.

Author—Masterful—Rafael Sabatini.

Direction—Masterful—Rex Ingraham.

Adaptation—Masterful—Willis Goldbeck.

Technique—Masterful.

Spiritual Influence—Good.

CAST

Andre Louis Moreau.....Ramon Novarro

Aline de Kercadiou.....Alice Terry

Marquis de La Tour d'Azyr.....Lewis Stone

Quintin de Kercadiou.....Lloyd Ingraham

Countess Therese de Plougastel.....

.....Julia Swayne Gordon

Chevalier de Chabrilane.....William Humphrey

Phillipe de Vilmorin.....Otto Matieson

Georges Jacques Danton.....George Siegmann

La Chapelier.....Bowditch Turner

Challfau Binet.....James Marcus

Climene Binet.....Edith Allen

Madame Binet.....Lydia Yeamans Titus

Polichinelle.....John George

Rhomodont.....Nelson McDowell

Maximilien Robespierre.....De Garcia Fuerburg

Jean Paul Marat.....Roy Coulson

Louis XVI.....Edwin Argue

Marie Antoinette.....Clotilde Delano

King's Lieutenant.....Willard Lee Hall

Napoleon Bonaparte.....A lieutenant of artillery

Count Dupuye.....Lorimer Johnston

Minister to the King.....Edward Connelly

Viscount d'Albert.....Howard Gaye

Monsieur Benoit.....J. Edwin Brown

Madame Benoit.....Carrie Clark Ward

Jacques.....Edward Coxen

Gamekeeper.....William Dyer

La Revolte.....Rose Dione

Student of Rennes.....Arthur Jasmine

Keepers of the Gate.....{ Tom Kennedy

.....{ Kala Pasha

November 1 to 15, 1923.

Producer—Metro

Footage—10,000 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—Tyranny Avenged by the Sword of Truth.

Magnificently Staged Production Directed in Rex Ingraham's Best Style

The period of the French revolution has been the basis of more than one excellent screen production, with each time a different character of prominence figuring in some one of the myriad romances of one of the bloodiest chapters of history. In the latest Rex Ingraham production "Scaramouche" it is a youth of illegitimate birth, zealous in the cause of the people against a tyrannical monarchy, and in love with one of France's most beautiful aristocrats, is the surmounting character. In the near background are also Robespierre, Danton,

(Continued on next page)

Unbiased and Independent Reviews Only!

Marat and other important personalities of the period, together with the fickle mobs above which they towered, and now and then a touch of grim comedy, not sufficient to turn the imagination from the seriousness of the moment, is cleverly interwoven. Nothing in the way of expense has been spared to make "Scaramouche" one of the biggest of big pictures, astoundingly beautiful sets made more lovely by a delightful quality of illumination and photography, vibrant with feminine beauty and decorative masculine types. Picturesque architectural specimens, correctness of detail, interesting phases of mob psychology, all are a part of this pictorial masterpiece. There seems little left to be desired in Rex Ingraham's interpretation of the story of Scaramouche. The title role as played by Ramon Novarro is fascinatingly vigorous, youthfully enthusiastic. The flashing dark eyes of Navarro, and indeed his entire physique are admirably suited to the portrayal of the character. Scenes in which love, patriotism, grief or other emotions are the keynote he proves himself equally proficient. His sword bouts are also admirably accomplished, and together with Lewis Stone he succeeds in exciting unusual interest in the struggle between father and son, neither aware of the other's identity. The introduction of characters, such as Danton and Robespierre, is done in a way we cannot easily forget. George Siegmann's Danton is quite a triumph. Here too the director's management of the mobs is notable. Alice Terry's loveliness in the role of Aline de Kercadiou has seldom, if ever, been surpassed on the screen, and we are unable to single out individual players for special praise, so well has each role been portrayed. "Scaramouche" reflects the spirit of the period to a marked degree. It is magnificent, beautiful, artistic. It should be a money-maker.

STORY OF THE PLAY

Scaramouche, a vigorous youth of the period of Louis XVI of France and in love with Aline, the beautiful daughter of Quintin de Kercadiou, a member of the aristocracy, becomes fired with the revolutionary spirit when after several unwarranted murders for which the Marquis de La Tour d'Azyr is responsible, he sees a staunch advocate of the cause of the people struck dead in the street. The struggle that ensues brings about a number of personal encounters between Scaramouche, a name acquired by Andre Louis Moreau while seeking to lose his identity with a traveling theatrical company, and the Marquis, who is the enforced fiancé of Aline. In the events of the story Moreau is chosen dictator for the people, and in this capacity secures safe passage out of Paris for Aline and her companions. When the Marquis barely escapes death in one of the massacres, seeks refuge in the home of Aline the fact that the man he has been fighting is his father and the Countess Therese de Plougastel, companion to Aline, is his mother, is revealed to Scaramouche for the first time. The lovers are reunited and the Marquis begs forgiveness of the Countess for past wrongs.

PROGRAM COPY—"Scaramouche"—Featuring Alice Terry, Lewis Stone and Ramon Novarro

The romance and the tragedy of the French revolutionary period are magnificently reflected in the latest Rex Ingraham production, "Scaramouche," featuring Alice Terry, Lewis Stone and Ramon Novarro. This is a picture everyone should see.

"LIGHTS OUT"—[Class A] 80%

(Adapted from story of same name)

Story:—Adventures of Scenarist When One Crook Uses Script to Get Even With Another Crook

VALUE

Photography—Very good—William Marshall.

TYPE OF PICTURE—Sensational—

Humorous.

Moral Standard—Average.

CAST

Story—Very good—Comedy-melodrama—Family.

Cast—Very good—All-Star.

Authors—Very good—Paul Dickey and Mann Page.

Direction—Very good—Al Santell.

Adaptation—Very good—Rex Taylor.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—P. A. Powers

"Hairpin" Annie.....	Ruth Stonehouse
Sea Bass.....	Walter McGrail
Barbara.....	Marie Astaire
Egbert.....	Theodore Von Eltz
"High Shine" Joe.....	Ben Deely
Ben.....	Hank Mann
Keith Forbes.....	Ben Hewlett
Mrs. Gallant.....	Mabel Van Buren
Becker.....	Fred Kelsey
Peyton.....	Harry Fenwick
Bangs.....	Chester Bishop
Wellabach.....	Max Ascher

November 1 to 15, 1923.

Footage—6,800 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None.

Excellent Character Work, Humorous Situations, and Expert Direction Outstanding Features

We cannot imagine that "Lights Out" will go begging in any theatre in
(Continued on next page)

No Advertising Support Accepted!

any locality. It is one of the best comedy-melodramas of the season. Had the cast been less carefully chosen, or the direction less efficient the result might not have been so good. From the moment the picture opens and banker Peyton, his daughter and her fiance board the train for the west, there isn't a foot of the film that hasn't its bit of humor or its thrill; and much of the action takes place aboard the train, where an innocent scenario writer with a black handbag becomes an object of suspicion. Walter McGrail's performance as Sea Bass, a crook, is excellent. His conception of the character is different from the regulation idea, for he smiles his way through most situations, yet is every inch the type. Ruth Stonehouse as "Hairpin" Annie unlocks doors, handbags and in fact deftly picks any kind of a lock with the article for which the character is named. Miss Stonehouse gives a creditable performance. Theodore Von Eltz plays the eccentric scenarist in a finished manner, and Ben Deely is inimitable as "High Shine" Joe, the blood-thirsty crook who is finally handcuffed. It is noticeable that none of the characters has been neglected. Players who have only small parts handle them in such a way as to make them memorable. One of these is Mabel Van Buren, who causes the few scenes in which she appears to stand out as they might not have done without her. The scenes where with "High Shine" Joe doing his best to shoot Egbert because he wrote the story that exposed Joe's methods on the screen, the lights are suddenly turned out, are quite spectacular, showing only natural color flashes from the pistol shots against a background of darkness. You can bank on "Lights Out" pleasing your audience.

STORY OF THE PLAY

The same train that carries Peyton, president of a bank that has been robbed, his daughter and her fiance west, also contains Sea Bass and "Hairpin" Annie, and an eccentric scenarist. The scenarist's black bag, resembling the one in which the bank funds were deposited, causes him to become an object of suspicion even to the crooks, who have been tricked out of the loot by "High Shine" Joe. The discovery that a moving picture scenarist is aboard gives Sea Bass, who is in reality a detective, the idea of getting Joe by having the story of the bank robbery with Joe as the principal manipulator, made into a moving picture. When Joe sees the completed picture his one thought is to get the man who wrote the story. The remainder of the tale has to do with the adventures of the pursuit, with the final arrest of Joe, and with the revelation of the fact that Sea Bass is a detective and not a crook. The scenarist and the bank president's daughter become engaged.

PROGRAM COPY—"Lights Out"—With an All-Star Cast

A new and clever way of trapping a crook is the theme of "Lights Out," one of the peppiest comedy-melodramas on the market. You shouldn't miss this rapid motion feature played by an A-1 cast.

"GOING UP"—[Class A] 80%

(Adapted from the musical comedy of the same name based on "The Aviator")

Story:—Experience of Author of Book on Aviation When Forced to Prove Up on Driving Skill

VALUE

Photography—Very good—Ross Fisher.

TYPE OF PICTURE—Humorous.

Moral Standard—Average.

Story—Very good—Comedy—Family.

Star—Very good—Douglas McLean.

Authors—Very good—Jas. H. Montgomery.

Direction—Very good—Lloyd Ingraham.

Adaptation—Very good—Raymond Griffith.

Technique—Very good.

Spiritual Influence—Neutral.

CAST

Robert Street.....Douglas McLean

Hopkinson Brown.....Hallam Cooley

James Brooks.....Arthur Stuart Hull

Jules Gaillard.....Francis McDonald

Sam Robinson.....Hughie Mack

John Gordon.....Wade Boteler

William Douglas.....John Steppeling

Bellboy.....Mervyn LeRoy

Grace Douglas.....Marjorie Daw

Madeline Manners.....Edna Murphy

Mrs. Douglas.....Lillian Langdon

November 1 to 15, 1923.

Producer—Associated Exhibitors

Footage—5,899 ft.

Distributor—Not given

Our Opinion

MORAL O'THE PICTURE—Misrepresentation Is Hard to Live Up To.

Successful Musical Comedy Plot Proves Fine Screen Material—Star and Cast Good

The situation in which the hero of "Going Up" finds himself when, after writing a treatise on aviation, a subject known to him only in theory, he is forced to give an exhibition flight, is one of the most amusing possible. The

(Continued on next page)

Unbiased and Independent Reviews Only!

screen affords opportunities for comedy in the detailed description of what happened to Robert Street when he finally plucked up courage to take the flight, and any audience before which the picture is shown is going to enjoy to the full those scenes in which Street's machine makes circles around that of his adversary, and by sheer chance misses a dirigible a fraction of an inch. The fact that his plane finally hits the ground does not diminish the enthusiasm of his admirers who believe him to be the greatest aviator on earth. Douglas McLean is excellently suited to the role of Robert Street, and Hallam Cooley, as his right hand man, certainly gets into the spirit of the play. Marjorie Daw is delightful as the story's sweetheart, and throughout the competent cast does a good best. There can be no mistake about "Going Up" being a good box office attraction. It should get across in any theatre.

STORY OF THE PLAY

Robert Street, who has written a successful book on aviation, finds himself the center of attraction at a fashionable summer resort, and in a tight situation trying to cover the fact that he has never driven an aeroplane, nor even taken a flight. The arrival on the scene of a celebrated ace causes the situation to become more complicated, and finally, when he is unable longer to put off the fatal hour when he is expected to make an exhibition flight in competition with Jules Gaillard, his performance previous to the moment when his plane takes a header is so peculiar that all think he is really doing wonderful stunts. His reputation is saved, and he wins the girl he loves.

PROGRAM COPY—"Going Up"—Featuring Douglas McLean

You'll laugh long after you leave the theatre if you are fortunate enough to see the screen version of "Going Up," an adaptation of the successful musical comedy of the same name. Douglas McLean and a fine cast play the picture.

"HUNTRESS"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of White Girl Reared by Indians

VALUE

Photography—Excellent—James C. Van Tree.
TYPE OF PICTURE—Semi-Humorous.
Moral Standard—Average.

Story—Very good—Comedy-drama—Family.
Star—Very good—Colleen Moore.
Author—Very good—Hulbert Footner.
Direction—Very good—Lynn Reynolds.
Adaptation—Very good—Percy Heath.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Bela	Colleen Moore
Sam Gladding.....	Lloyd Hughes
Big Jack Skinner.....	Russell Simpson
Joe Hagland.....	Walter Long
Black Shand Frazer.....	Charles E. Anderson
Musquosis	Snitz Edwards
John Gladding.....	Wilfrid North
Mrs. John Gladding.....	Helen Raymond
William Gladding.....	William Marion
Mrs. William Gladding.....	Lila Leslie
Richard Gladding.....	Laurence Steers
Mrs. Richard Gladding.....	Helen Walron
Butler	John Ince
Beavertail	Lalo Encinas
Otebaya	Big Tree

November 1 to 15, 1923.

Producer—Not given

Footage—6,236 ft.

Distributor—First National

Our Opinion

MORAL O' THE PICTURE—None.

Big Tree Country Featured—Humorous Romance Pleasing—
Good Audience Picture

When a couple of hundred feet or so have been eliminated from the opening reels of "The Huntress" the result will be a good audience picture, staged in a fascinating part of the big tree country, where rapid rivers, canoes and Indians are a part of the atmosphere. Colleen Moore is charming in the role of the tomboy girl, reared as an Indian, who later in possession of the secret that she is of white parentage, determines to secure a white man for a husband by fair means or foul. The kidnapping of Sam Gladding by Bela, the girl, is one of the best comedy touches in the picture. She sews him into a blanket while he sleeps by the river, and then dumps him into her canoe and makes off with him. Walter Long as Joe Hagland, who fights with Sam Gladding for first place with Bela, is one of the amusing comedy figures in the picture, and is especially funny in the scenes in Bela's restaurant. The fight between Joe and Sam is quite a thrilling affair, the river scenes are beautiful, and there is much to entertain the average audience in "The Huntress." Lloyd Hughes is pleasing in the lover role, and Snitz Edwards as the old Indian, guardian of Bela, gives one of the most finished performances of the picture.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

Bela, a girl reared by an old Indian named Musq'cosis, is told by him of her white parentage and sent on her way to her people with the money entrusted to him years before. Bela is obsessed with the idea of getting a white husband, and stopping at the camp where Sam Gladding, a son of rich parents, is serving as cook, she determines to have Sam, and under the impression that the other men in the camp who are jealous of him because he protects Bela from them, are going to kill him, she kidnaps him by sewing him into a blanket while he sleeps and carries him off in her canoe. Later she opens a restaurant, of which Sam, unwilling to be caught in Bela's net, fights shy. Later, taunted by Joe Hagland, he goes to see Bela, and after fighting with Joe he realizes that he really loves the girl. The story closes with their betrothal.

PROGRAM COPY—"The Huntress"—Featuring Colleen Moore

Bela's plan of kidnaping a husband wasn't according to conventional methods, but the game worked in the end. Colleen Moore is the star of this fascinating comedy-drama of the big outdoors.

"TANGO CAVALIER"—[Class D] 40%

(Especially prepared for screen)

Story:—Romance and Adventures of Young Mexican Through Tango Dance

VALUE

Photography—Average—Vernon Walker.
TYPE OF PICTURE—Ordinary Western.
Moral Standard—Average.

Story—Fair—Melodrama—Adults.
Star—Average—George Larkin.
Author—Fair—Charles R. Seeling.
Direction—Fair—Charles R. Seeling.
Adaptation—Fair—Charles R. Seeling.
Technique—Fair.
Spiritual Influence—Neutral.
Producer—Nathan Hirsh

CAST

Don Armingo.....George Larkin
Doris Pomeroy.....Doris Dare
La Carmelita.....Ollie Kirby
Col. Pomeroy.....F. Whitson
Brand Morgan.....Billy Quinn
Strong Arm.....Mitchell Tellegen

November 1 to 15, 1923.

Footage—5,000 ft.

Distributor—State Rights—

Our Opinion

MORAL O'THE PICTURE—None.

Obviously Constructed Plot—Picture for Cheap Locations

"The Tango Cavalier," featuring George Larkin, is played by a fair cast of players, with the honors for acting going to Ollie Kirby in the role of La Carmelita. Miss Kirby is at ease before the camera, and has an excellent idea of the role she plays. George Larkin also does well, Doris Dare is attractive as the heroine. The picture is poorly subtitled, and lacks the merits of polished direction and convincing plot construction. We believe that the picture will serve fairly in the cheaper localities. It is staged against pleasing western backgrounds, and some good riding is exhibited.

STORY OF THE PLAY

Don Armingo happens in a cafe on the border line between Mexico and the United States, and not only meets Doris Pomeroy, the girl who afterward becomes his wife, but in being chosen by the fascinating La Carmelita to substitute for her absent partner in dancing the tango, is led into a series of adventures. La Carmelita's lover takes exception to her preference for Don Armingo. And when the dancer learns that the Mexican loves another girl she sides with her lover, they kidnap the girl, and Don Armingo fights a fierce fight in rescuing Doris.

PROGRAM COPY—"The Tango Cavalier"—Featuring George Larkin

One round of the tango brought the gallant Don Armingo no end of trouble, which finally sifted down to a pleasant romance with a pretty girl. George Larkin is the star.

"TIPPED OFF"—[Class B] 65%

(Especially prepared for screen)

Story:—Girl Stolen by Bandits Protected by Chinese Philosopher

VALUE

Photography—Good—Harry Fowler.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Cast—Good—All-Star.
Author—Good—Frederick Reel, Jr.
Direction—Good—William Matthews.
Adaptation—Good—Frederick Reel, Jr.
Technique—Good.
Spiritual Influence—Neutral.

CAST

Chong Wo.....Noah Beery
"The Fox".....Tom Santschi
Mildred Garson.....Arline Pretty
Anthony Moore.....Harold Miller
Sidney Matthews.....Stuart Holmes
Rita Garson.....Zalla Gray
"Pug" Murphy.....Thomas O'Brien
Chinese Maid.....Bessie Wong
Chuck Morrison.....James Alamo
Baldy Bates.....Jimmie Truax

November 1 to 15, 1923.

Footage—5,000 ft.

Distributor—Pathe

(Continued on next page)

Unbiased and Independent Reviews Only!

Our Opinion

Good Regulation Feature—Spicy Melodramatic Action

"Tipped Off" is true to the melodramatic type after which the story is fashioned. It moves at a good tempo, and has the punch that is expected in crook stories with oriental atmosphere. Noah Beery is satisfying in the role of the Chinese philosopher, Chong Wo, and James Wang, as his aide, is most convincing. Neither Arline Pretty nor Harold Miller are quite strong enough for the parts they play, but will satisfy the ordinary audience, inasmuch as the action of the picture with a cast of familiar and capable players. Among the best in the cast are Tom Santschi, Stuart Holmes and Thomas O'Brien. You can count on "Tipped Off" to please the average audience. It has no out-of-the-ordinary features, but it just good melodrama.

STORY OF THE PLAY

Mildred Garson stages a fake robbery in the home of Anthony Moore to prove to him that she is able to play a part in a play that he is writing. Her plans miscarry when she is caught by some real bandits, who pack her up and take her away. She escapes and is protected by Chong Wo, a Chinese philosopher through whose efforts the criminal, who has also shot Anthony Moore's butler, is discovered and made to confess. The close shows the betrothal of Anthony and Mildred.

PROGRAM COPY—"Tipped Off"—Featuring Noah Beery, Arline Pretty and Tom Santschi

Thrilling melodrama, a fascinating romance and the punch you like in the pictures you see. This is what you will find in "Tipped Off," in which a Chinaman protects a white girl and restores her to her lover.

"WILD PARTY"—[Class A] 80%

(Adapted from story of same name)

Story:—Girl's Wild Adventure on First Newspaper Assignment

VALUE

Photography—Very good—Clyde De Vinna.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Very good—Comedy—Family.
Star—Very good—Gladys Walton.
Author—Very good—Marion Orth.
Direction—Very good—Herbert Blache.
Adaptation—Very good—Hugh Hoffman.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Leslie Adams.....Gladys Walton
Basil Wingate.....Robert Ellis
Stuart Furth }
Jack Cummings.....Freeman Wood
Blanche Cartwright.....Dorothy Valerga
Paul Cartwright.....Sydney DeGray
"Scissors" Hogan.....Lewis Sargent
Bess Furth.....Esther Ralston
Mrs. Furth.....Kate Lester
Mr. Furth.....Joseph W. Girard
Jasper Johnston.....Sidney Brace
City Editor.....William Robert Daly

November 1 to 15, 1923.

Producer—Universal

Footage—5,034 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Plenty of Humor and Star at Her Best

This is one of the best of the Gladys Walton features, and should satisfy wherever it is shown. Miss Walton is afforded plenty of opportunity for spontaneous comedy, and a role that is interesting. A good comedy plat has been made the most of by the director, and a cast chosen according to type and talent. The bootlegger, played by Lewis Sargent, gets plenty of laughs as he tries in vain to extricate himself from a situation in which he is kept prisoner in a couch into which he has crept to avoid detection. The happenings in the cabin where lovers, husbands and wives are drawn by fate into a series of amusing complications are humorous enough for any audience. The action moves at a rapid tempo and with satisfaction to the spectator. Robert Ellis does well as the lover, and Dorothy Valerge and Sydney DeGray are outstanding members of the cast.

STORY OF THE PLAY

Leslie Adams' ambitions are finally the cause of her securing an assignment to cover a scandal story for the newspaper with which she has been employed in the capacity of secretary.

(Continued on Next Page)

No Advertising Support Accepted!

Her assignment to cover a society dance with the purpose of watching an affair which the hostess is having with a certain man, leads to her going to the cabin of the hero attired as a boy. She mistakes Paul Wingate, a young author whom she has never seen, but who she has chosen as her ideal man, Stuart Furth. The presence of a bootlegger is the cause of a raid, and a thrilling newspaper story in which a notorious flirt is given Wingate's name. In the apologies that follow Wingate, who has already fallen in love with Leslie, proposes, and the story ends with their betrothal.

PROGRAM COPY—"The Wild Party"—Featuring Gladys Walton

Leslie Adams' entry into newspaper work made things hum until her ambitions finally found their Waterloo in a romance with a handsome young author. You'll say it was some wild party when you see this humorous production featuring Gladys Walton, supported by a fine cast.

"VALLEY OF LOST SOULS"—[Class C] 50%

(Adapted from story of same name)

Story:—Mysterious Deaths in Valley Traced to Half-Crazed Guide

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Gloomy.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Cast—Average—All-Star.
Author—Average—J. Scion Drummond.
Direction—Average—Caryl Fleming.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Iroquois Pictures

CAST

Julie Lebeau.....Muriel Kingston
Sergt. MacKenzie.....Victor Sutherland
Wahneta.....Anne Hamilton
Jacques.....Luis Alberni
Anton Lebeau.....Edward Roseman
Sergeant Frazier.....Stanley Walpole

November 1 to 15, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None.

Average Plot Put Across in Ordinary Way

"Valley of Lost Souls" is a gloomy sort of picture of no great significance in an artistic way. The atmosphere of the lumber section of eastern Canada is convincing, and some of the action is quite thrilling, especially the scenes in the cabin where Jacques, a half-crazed fellow, conceals the heroine while he measures pistol shots with her would-be rescuers without. Muriel MacKenzie is attractive in the role of Julie, and Victor Sutherland does well as the story's hero. Luis Alberni gives the best performance of the cast in the role of Jacques. The eccentric nature of the character he plays affords perhaps more opportunity than some of the other roles. This is a good average picture for the regular program.

STORY OF THE PLAY

Sergt. MacKenzie is sent to investigate a series of mysterious murders in the Valley of Lost Souls, near Lachine, Quebec. He falls in love with Julie Lebeau, whose brother becomes a victim to the ghost supposed to be the cause of the mysterious disappearances of various persons whose bodies are never found. He is wounded by Jacques, a half-crazed guide, and crawls to the Lebeau cabin, where he is cared for. Later Julie, who is also loved by Jacques, is kidnapped by him and imprisoned in his cabin. Wahneta, a half-breed girl, tells of hearing the girl's screams, and MacKenzie, together with a company of others, comes to the rescue.

PROGRAM COPY—"Valley of Lost Souls"—With an All-Star Cast

It cost Sergt. MacKenzie an adventure or two before he finally located the "ghost" murderer of the valley. A pretty romance is also a part of this thrilling story of Quebec lumberjacks.

"SOCIAL CODE"—[Class B] 65%

(Adapted from "To Whom It May Concern")

Story:—Society Girl Saves Sister-in-Law's Reputation and Life of Man Accused of Murder

VALUE

Photography—Good—John Arnold.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Viola Dana.
Author—Good—Rita Weiman.
Direction—Good—Oscar Apfel.
Adaptation—Good—Rex Taylor.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Metro

CAST

Babs Van Buren.....Viola Dana
Dean Cardigan.....Malcolm McGregor
Connie Grant.....Edna Flugarth
Judge Evans Grant.....Huntley Gordon
Colby Dickinson.....Cyril Chadwick
District Attorney.....William Murphy
Attorney for the Defense.....John Sainpolis

November 1 to 15, 1923.

Footage—6,000 ft.

Distributor—Metro

(Continued on next page)

Unbiased and Independent Reviews Only!

Our Opinion

MORAL O'THE PICTURE—Flirting Is Apt to Lead to Trouble.

Subject Hackneyed but Picture is Well Directed and Should Get Across

"The Social Code" is based on a murder mystery not sufficiently different from the ordinary tale of the same sort to give it a place of distinction. Viola Dana is attractive in the leading feminine role, in fact she gives an unusually good performance in a character that is considerably removed from the type she ordinarily plays. She scores principally in the scenes relative to the murder mystery and the trial of the man she loves, where the old but interesting sacrifice by a woman for a woman and incidentally for the man, brings her a just reward. Edna Flugarth also gives a pleasing performance, and Malcolm McGregor, Huntly Gordon and Cyril Chadwick are prominently successful in the principal masculine roles.

STORY OF THE PLAY

Babs Van Buren, a society girl, known only as an irresponsible butterfly, learns that her sister-in-law's name is likely to be dragged into a scandal on account of letters she has written to Dean Cardigan previous to her marriage. Dickinson, an unscrupulous clubman, gains possession of the letters with the purpose of imposing blackmail, and after a quarrel with Cardigan, who goes to Dickinson's room demanding the letters, an envelope bearing his name is left crumpled on the floor, and Dickinson is found dead. At the trial Mrs. Grant, wife of the presiding judge and by whom the letters were written, fears to disclose her connection with the affair. But Babs, at the moment when the jury is about to adjourn to bring in a verdict, rushes forward and tells that the handwriting on the envelope is hers, and also that Dean spent the hour when the murder was committed in her company at her home on Long Island.

PROGRAM COPY—"The Social Code"—Featuring Viola Dana

Babs Van Buren proved that there was something more than flirting in her pretty head, when she saved a life and a reputation at a murder trial. You'll like Viola Dana in "The Social Code," in which she plays a role that is different.

"MONNA VANNA"—[Class B] 65%

(Adapted from play of same name)

Story:—Girl's Sacrifice for Her People Leads Her Back to Man She Loves

VALUE

Photography—Poor—Not credited.
TYPE OF PICTURE—Tragic.
Moral Standard—Average.

Story—Very good—Drama—Family.
Cast—Good—All-Star—Featuring Lee Parry.
Author—Very good—Maurice Maeterlinck.
Direction—Good—Richard Eichberg.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Average.

CAST

Giovanna	Lee Parry
Guido Gurlino	Paul Wegener
Piero Luigi	Hans Strum
Genezzano	Paul Graetz
Tonio	Hans Hurka
Frederigo Fondalo	Emil Rameau
Pater Coelestin	Dr. Max Pohl
Machiavelli	Toni Zimmerer
Andrea Buonacorsi	Albert Steinrueck
Maddalena Pazzi	Lydia Salmonova
Paola	Victor Gehring
Rimuzzio	Fritz Kampers
Burgh	Hans Strum

November 1 to 15, 1923.

Producer—Not credited

Footage—8,646 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—Self-Sacrifice Is the Distinguishing Feature of True Love—Fickleness of Mob Adoration.

European Production of Ordinary Quality—Traffic Story Carries Interest

The European screen production of "Monna Vanna," directed by Richard Eichberg, doesn't measure up to artistic standards in every particular. If we consider only the splendid acting of Paul Wegener in the role of Gurlino, then we would be well satisfied. His emotional climaxes are especially good. But there are features of the production, such as the flat photography, and the conventional methods employed by both players and director, that prevent it from being a great production. A little of the soul of the story gets across, the tragic incidents of the play are clearly outlined, many of the sets are impressive, and the mobs are quite well handled. Lee Parry is a satisfactory type for the role of Monna Vanna. She is beautiful and talented, but is not what might be

(Continued on next page)

No Advertising Support Accepted!

vulgarily termed "screen broke." Dashes of vivid red, supposed to represent torchlight, have been applied to the film in an amateurish way does not help matters any. We believe the best results will be obtained in neighborhood houses in sections where the name of the author may be known. Bill the picture as an adaptation of the play by the famous author, Maurice Maeterlinck.

STORY OF THE PLAY

Monna Vanna, a poor girl, is desired by Gurlino, a great general of Pisa, Italy, who is already betrothed to a Florentine against his will. Monna Vanna is kidnaped and kept in sanctuary by Gurlino until such time as she will accept his love of her own accord. Later, to save him from himself, she marries him. When the Florentines, led by Vitelli, her lover, march on Pisa, he demands as a peace offering that Gurlino's wife forsake her husband and come to him. This Monna Vanna does to save her people, and not until they meet face to face is each conscious of the identity of the other. Gurlino is killed in battle, and the story ends with Monna Vanna and Vitelli happily united.

PROGRAM COPY—"Monna Vanna"—Featuring Lee Parry

The self-sacrificing spirit of Monna Vanna saved her people from starvation, but caused her to be misunderstood. See this tragic tale of the ancient cities of Florence and Pisa, Italy, in which mediaeval romance and bloodshed are featured.

"BAD MAN"—[Class A] 80%

(Adapted from story of same name)

Story:—Mexican Bandit Plays Good Samaritan to Youth Who Befriended Him

VALUE

Photography—Very good—Sol Polito.
TYPE OF PICTURE—Amusing.
Moral Standard—Average.

Story—Very good—Comedy-drama—Adults.
Star—Very good—Holbrook Blinn.
Author—Very good—Porter Emerson Browne.
Direction—Very good—Edwin Carewe.
Adaptation—Very good—Adelaide Heilbron.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Pancho Lopez.....Holbrook Blinn
Gilbert Jones.....Jack Mulhall
Morgan Pell.....Walter McGrail
Mrs. Morgan Pell.....Enid Bennett
Red Giddings.....Harry Myers
Uncle Henry.....Charles A. Sellen
Jasper Hardy.....Stanton Heck
Angela Hardy.....Teddy Sampson
Capt. Blake.....Thomas Delmar
Indian Cook.....Frank Lanning
Pedro.....Peter Venzuella

November 1 to 15, 1923.

Producer—Edwin Carewe

Footage—6,600 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None.

Good Audience Picture—Holbrook Blinn Gives Vigorous Performance as Comedy Bandit

If comedy in the midst of bloodshed can be excused, then "The Bad Man" should go over big. The bandit of the story believes in killing off his prisoners to avoid the trouble of taking care of them. Then according to the philosophy of this character some folks are better dead than alive anyway. And so he considers the elimination of a certain wife-beating husband, and the theft of bank funds and a few choice cattle, a perfectly legitimate way of paying a debt to a friend. To thoroughly enjoy Holbrook Blinn's portrayal of the character of Lopez, the scenes in which he appears should really be considered from the angle of farce. At any rate Mr. Blinn gives a masterful performance, and will succeed in getting a number of well-earned laughs. There is also a romantic, and exceedingly dramatic angle to the story that has been carefully developed. Jack Mulhall does well in the hero role, and Walter McGrail gives a good portrayal of the cruel husband. Enid Bennett is charming as Mrs. Pell, the misused wife in love with the man she believed to have died in France, and Harry Myers and Charles A. Sellen are indispensable to the comedy of the picture. We believe that this production will prove satisfactory in any locality. The up-to-date exhibitor will want to book it.

STORY OF THE PLAY

Gilbert Jones comes back from France to find his sweetheart married to another man, believing him to be dead, and the mortgage on his Arizona ranch nearly due. While he is struggling with conditions at the ranch, the girl he loved and her husband meet with an accident crossing the desert, and seek shelter at Gilbert's ranch house. While the husband, Pell, is mistreating his wife, and Hardy, the holder of the mortgage, is trying to collect, Pancho Lopez, a notorious Mexican bandit, appears on the scene, and recognizing Gilbert as the man who once

(Continued on next page)

Unbiased and Independent Reviews Only!

came to his rescue when he needed help, steps into the breach, lends money to pay off the mortgage, kills the cruel husband and steals both money and cattle to help Gilbert. The story closes with the lovers happy.

PROGRAM COPY—"The Bad Man"—Featuring Holbrook Blinn

Pancho Lopez, notorious bandit, believed in helping a friend. Come and see what you think of a bandit's methods, and laugh to your heart's content at his crooked interpretation of right and wrong. Holbrook Blinn is the star.

"DESIRE"—[Class C] 50%

(Especially prepared for screen)

Story:—Unhappy Romance of Society Girl and Chauffeur Ends in Double Suicide

VALUE

Photography—Good—George Barnes.
TYPE OF PICTURE—Unwholesome.
Moral Standard—Fair.

Story—Average—Romantic melodrama—Adults.
Cast—Good—All-Star—With John Bowers, David Butler, Marguerite De La Motte and Estelle Taylor.
Authors—Average—John B. Clymer and Henry R. Symonds.
Direction—Average—Rowland V. Lee.
Adaptation—Average—John B. Clymer and Henry R. Symonds.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Louis Burston

CAST

Ruth Cassell.....Marguerite De La Motte
Bob Elkins.....John Bowers
Madalyn Harlan.....Estelle Taylor
Jerry Ryan.....David Butler
Bud Reisner.....Walter Long
Mamie Reisner.....Lucille Hutton
Rupert Vassell.....Edward Connelly
DeWitt Harlan.....Ralph Lewis
Oland Young.....Chester Conklin
Mrs. DeWitt Harlan.....Vera Lewis
Patrick Ryan.....Nick Cogley
Mrs. Pat Ryan.....Sylvia Ashton
Mr. Elkins.....Frank Currier
The Best Man.....Lars Landers

November 1 to 15, 1923.

Footage—6,500 ft.

Distributor—Metro

Our Opinion

MORAL OF THE PICTURE—None.

Good Cast and Direction, But Story Fails to Make Its Point

"Desire" is based on a story that never gets anywhere with the moral it intends to convey. The fact that the two young people who follow their own inclinations and marry regardless of obstacles, commit suicide in the end, is neither a pleasing nor wholesome aspect of the situation. The cast employed in the picture is a capable one, as a glance at the names will indicate, and there are many scenes of the picture that are interesting and individually well done, but after anticipating to the very climax that some solution to the problem will be offered, it is disappointing to find that the picture's title is merely a box office asset with little relation to the plot. Marguerite De La Motte and Estelle Taylor are attractive in their respective roles. John Bower and David Butler also do well, although the latter is unable to fulfill the emotional requirement of the role he plays.

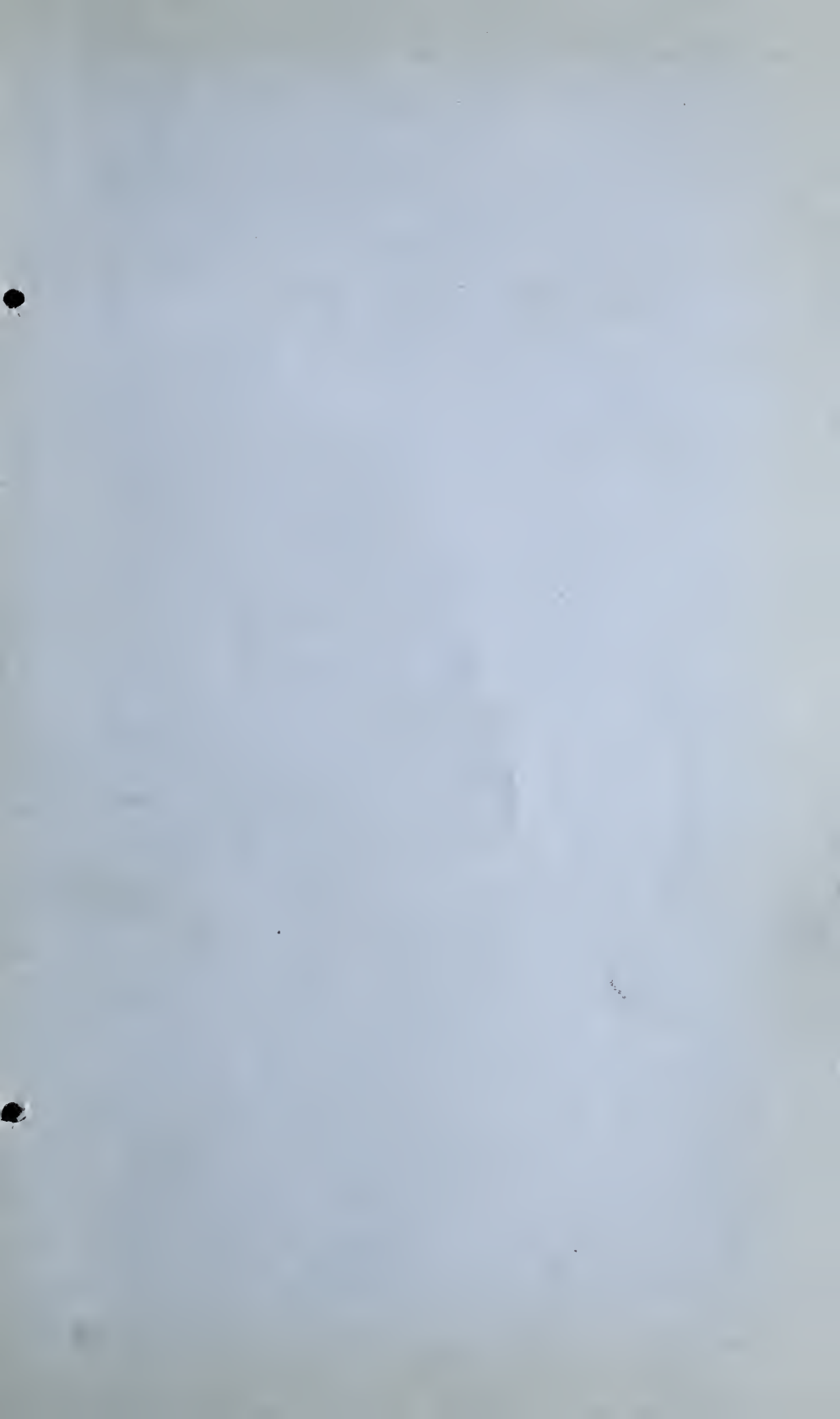
STORY OF THE PLAY

Madalyn Harlan and Bob Elkins break off their engagement at the very approach to the altar, pretending to elope while the guests await the ceremony. Later Madalyn shocks her father and mother by announcing that she has married Jerry Ryan, their chauffeur. In the incidents that follow Jerry's mother, realizing that Madalyn is not in her class, prevents them from meeting when Madalyn, after weeks of separation, comes to give herself up to Jerry. The result is that she poisons herself in a room in a restaurant, and her body is discovered by Jerry in his taxicab, where it has been placed by a couple of waiters from the restaurant with the information that the woman inside is unconscious from liquor. Jerry, maddened by the incident, drives his taxicab to the docks and into the river.

PROGRAM COPY—"Desire"—With an All-Star Cast

If love had had its way Jerry Ryan and his bride might have met a happier fate. See what havoc the conventions of society sometimes work on innocent victims. Marguerite De La Motte, Estelle Taylor, David Butler and John Bowers are in the cast.

No Advertising Support Accepted!



ADVERTISERS—

Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

SCREEN OPINIONS BINDERS

Special at \$1.00

POSTAGE PAID

For your own protection be sure
to file every copy of Screen Opin-
ions, as it comes to your desk.
Then it will be at hand when you
want to look up "that" picture you
are going to book.

Issued 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

NOVEMBER 15 to 30, 1923

No. 6

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

80%—"BLAZING BARRIERS"

F. B. O.—(Page 92)

80%—"BROKEN WING"

Al. Lichtman—(Page 87)

90%—"LITTLE OLD NEW YORK"

Goldwyn—(Page 77)

80%—"ON THE BANKS OF THE
WABASH"

Vitagraph—(Page 82)

90%—"PURITAN PASSIONS"

W. W. Hodkinson—(Page 83)

90%—"SPANISH DANCER"

Famous Players—(Page 81)

80%—"UNSEEING EYES"

Goldwyn—(Page 84)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world—putting every unit of the industry on record, twice a month, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$16.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE—Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:
B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 13

NOVEMBER 15 to 30, 1923

No. 6

INDEX

Per Cent	Play	Distributor	Page
50%	"Big Dan"	Fox	85
80%	"Blazing Barriers"	F. B. O.	92
65%	"Blow Your Own Horn"	F. B. O.	91
80%	"Broken Wing"	Al. Lichtman	87
65%	"Dancer of the Nile"	F. B. O.	88
65%	"Forgive and Forget"	C. B. C.	86
65%	"Held to Answer"	Metro	78
50%	"Haldane of the Secret Service"	F. B. O.	86
50%	"Knock on the Door"	State Rights	89
65%	"Little Johnny Jones"	State Rights	89
90%	"Little Old New York"	Goldwyn	77
65%	"Man Who Won"	Fox	80
65%	"Million to Burn"	Universal	90
80%	"On the Banks of the Wabash"	Vitagraph	82
90%	"Puritan Passions"	W. W. Hodkinson	83
65%	"Ramblin' Kid"	Universal	79
65%	"Shifting Sands"	W. W. Hodkinson	80
90%	"Spanish Dancer"	Famous Players	81
80%	"Unseeing Eyes"	Goldwyn	84

No Advertising Support Accepted!

Percentage Figure Values

Masterful.....[Class A-a]—100%	Good.....[Class B]—65%
Superior.....[Class A-b]—95%	Average.....[Class C]—50%
Excellent.....[Class A-c]—90%	Fair.....[Class D]—40%
Very Good.....[Class A]—80%	Poor.....[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"LITTLE OLD NEW YORK"—[Class A-b] 95%

(Adapted from play of same name)

Story:—Romance of Irish Girl Who Impersonates Dead Brother to Gain Inheritance

VALUE

Photography—Superior—Ira H. Morgan and Gilbert Warrenton.
TYPE OF PICTURE—Romantic.
Moral Standard—Good.

Story—Superior—Comedy romance—Family.
Star—Excellent—Marion Davies.
Author—Superior—Rida Johnson Young.
Direction—Superior—Sidney Olcott.
Adaptation—Superior—Luther Reed.
Technique—Superior.
Spiritual Influence—Good.

CAST

Patricia O'Day.....Marion Davies
Patrick O'Day.....Steve Carr
John O'Day.....J. M. Kerrigan
Larry Delevan.....Harrison Ford
Robert Fulton.....Courtenay Foote
Washington Irving.....Mahlon Hamilton
Fitz Green Halleck.....Norval Keedwell
Henry Brevoort.....George Barrard
Cornelius Vanderbilt.....Sam Hardy
John Jacob Astor.....Andrew Dillon
Mr. De Puyster.....Riley Hatch
Reilly.....Charles Kennedy
Bunny.....Spencer Charters
Bully Boy Brewster.....Harry Watson
Hoboken Terror.....Louis Wolheim
Delmonico.....Charles Judels
Ariana De Puyster.....Gypsy O'Brien
Betty Schuyler.....Mary Kennedy
Rachel Brewster.....Elizabeth Murray
Chancellor Livingston.....Thomas Findlay
Mrs. Schuyler.....Marie R. Burke

November 15 to 30, 1923.

Producer—Cosmopolitan

Footage—10,000 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Play Admirably Adapted to Star—Production's Box Office Values Big—
Fascinating and Wholesome

There can be no question of the value of "Little Old New York" to the box office of the average moving picture theatre, for the production is a winner. The romantic atmosphere of the early days of the metropolis, the subtle humor incorporated in various ways, the interesting association of characters, the names and history of which is known to everyone familiar with old New York, is retained in the same measure as in the stage play, but with the attraction of added detail relative to the period. The screen gives the play a broader scope than the stage, and it may be that one gets a more familiar angle on the various personalities. We recognize the same quaint garden of the Delevan home as that supplied by the stage version, where Patricia O'Day plucks her lyre and sings the sweet old Irish song, but beyond this there is much that did not appear in the original version. Scenes in Ireland are typical as can be, and the death and funeral of Patrick O'Day at sea, which was the cause of Patricia impersonating her brother, are impressively portrayed. The production is full of romance and fascinating comedy. For instance, the prizefight in the fire hall between Bully Boy Brewster and the Hoboken Terror is one of the funniest, best staged

(Continued on next page)

No Advertising Support Accepted!

things of the kind that we have seen. The lack of science with which the fight is carried on is an amusing feature of the occasion. A note of pathos is present in the struggle of Robert Fulton to gain backing for his steamboat, and the scenes relative to this interesting thread of the story are remarkably well managed in detail, even to the reproduction of the trial of the vessel on the river. Indeed, we could write pages on the merits of "Little Old New York," which is one of the most wholesomely romantic pictures that has ever been produced, if space would allow. But let it suffice to give the players and director their just praise for the excellent work accomplished. Marion Davies has never played a part more admirably suited to her type and talents. She is delightful. Harrison Ford gives a fine performance as Larry Delevan, and Courtenay Foote, Mahlon Hamilton, Riley Hatch and Andrew Dillon are invaluable members of an excellent cast. Harry Watson, as Bully Boy Brewster, is the comedy high light of the picture, and Louis Wolheim is also an important asset to the comedy of the picture.

STORY OF THE PLAY

At the death of her brother, Patrick O'Day, Patricia impersonates him, and on her arrival in New York, along with her father, she dons boy's attire and struggles with the new situation. And after persuading John Jacob Astor, executor for her deceased uncle's estate, to give her a draft for \$10,000, she buys an interest in Robert Fulton's new steamboat and saves the situation for Larry Delevan, who, previous to her arrival on the scene, promised the money from the estate which he would have inherited had Patricia failed to appear. After various escapades Patricia is dragged into the street and tied to the whipping post for ringing the fire bell and thereby putting an untimely end to a prizefight. At this point of the story she reveals her sex, and later becomes betrothed to Larry. She is summoned to court to answer a charge of disorderly conduct in impersonating a boy. After telling her story the judge fines her and orders the men to pay her fine.

PROGRAM COPY—"Little Old New York"—Featuring Marion Davies

If you want to spend a truly delightful evening, see "Little Old New York," the beautiful screen version of the celebrated stage play. Lovely Marion Davies and a wonderful cast play the picture.

"HELD TO ANSWER"—[Class B] 65%

(Adapted from story of same name)

Story:—Welfare Worker Risks Own Name to Save That of Sweetheart's Brother

VALUE

Photography—Good—George Rizard.
TYPE OF PICTURE—Sentimental—
Ordinary.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Star—Good—House Peters.
Author—Good—Peter Clark MacFarlane.
Direction—Good—Harold Shaw.
Adaptation—Average—Winifred Dunn.
Technique—Good.
Spiritual Influence—Average.

CAST

John Hampstead.....	House Peters
Marien Dounay.....	Grace Carlyle
Hiram Burbeck.....	John Sainpolis
Bessie Burbeck.....	Evelyn Brent
Rollie Burbeck.....	James Morrison
Mrs. Burbeck.....	Lydia Knott
"Red" Lizard.....	"Bull" Montana
Maid	Gale Henry
Judge	Thomas Guye
Organist	Robert Daly
"Spider" Welch.....	Charles West
District Attorney.....	Charles Mailles

November 15 to 30, 1923.

Producer—Metro

Footage—5,601 ft.

Distributor—Metro

Our Opinion

MORAL OF THE PICTURE—Protecting the Weak Sometimes Inspires Confidence and Confession

Ordinary Development Prevents Story From Getting Across Big

"Held to Answer" has the advantage of having a manly hero, a role satisfactorily interpreted by House Peters. But apart from the excellent work of the star, and of the cast as a whole the production is not as tensely interesting as it might be, a fault which we believe lies rather with the adaptation than with the direction of the picture. There should be a stronger human appeal in the picture than there is, in view of the fact that the hero's work in the slums brings him in contact with the darker side of life. As it is the melodramatic side of the theme, which deals with Rollie Burbeck's embezzlement of bank funds, and theft of jewels is given the lion's share. None of the characters are satisfactorily rounded out, with the result that the story falls a bit flat. Closer trimming would help the picture, which is considerably too long. Evelyn

(Continued on next page)

No Advertising Support Accepted!

Brent and Grace Carlyle do good work in dissimilar roles, and James Morrison is especially worthy of commendation for his portrayal of the character of Rollie Burbeck. The cast is good throughout, and we believe that "Held to Answer" will have a good reception in cheaper theatres, and in some transient houses.

STORY OF THE PLAY

John Hampstead, once an actor, is engaged in welfare work and has succeeded in becoming the center of a wonderful work in the slums. Just at the moment when a happy future with his fiancée, Bessie Burbeck, seems most likely, a shadow crosses his path in the shape of a woman he once thought he loved, but whose choice of a career, accompanied by immorality, had caused him to give her up. At this time also he is called on to help Rollie Burbeck, Bessie's brother, who has misappropriated funds from the bank in which he works, and Marien Dounay, the woman from the past, learning of the situation sees a way to wreak vengeance on John through luring Rollie into her clutches. Rollie steals a diamond necklace from Marien, and hides it in John's safe. The latter is arrested for theft, and is about to be thrown out of the church and disgraced, when Rollie, repentant, confesses before the whole congregation. The story ends happily for John and Bessie, while Marien walks away remorsefully.

PROGRAM COPY—"Held to Answer"—Featuring House Peters

John Hampstead preferred to be his brother's keeper, even to the extent of being branded with ignominy. "Held to Answer" will give you something to think about and will entertain you as well. House Peters plays the hero role.

"RAMBLIN' KID"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance of Westerner and Adventures at Rodeo

VALUE

Photography—Good—Virgil Miller.
TYPE OF PICTURE—Spirited.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Star—Good—Hoot Gibson.
Author—Good—Earl Wayland Bowman.
Direction—Good—Edward Sedgwick.
Adaptation—Good—E. Richard Schayer.
Technique—Good.
Spiritual Influence—Neutral.

CAST

Ramblin' Kid.....Hoot Gibson
Carolyn June.....Laura La Plante
Skinny Rawlins.....Harold Goodwin
Lafe Dorsey.....William Welsh
Sheriff Tom Poole.....W. T. McCulley
Joshua Heck.....Charles K. French
Mike Sabota.....G. Raymond Nye
Mrs. Ophelia Cobb.....Carol Halloway
Parker.....Cooper Glenn
Sing Pete.....George King
Gyp Streeter.....John Judd

November 15 to 30, 1923.

Producer—Universal

Footage—6,095 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

Good Western—Spirited Action—Plot Ordinary

"The Ramblin' Kid" is a good regulation feature which the exhibitor can recommend to his patrons without fear of a comeback. The spirited action and attractive western atmosphere include scenes at a rodeo, and many other scenes of which excellent horsemanship are a part. The chase after a wild mare is well photographed, and the race won by the mare in spite of efforts made by the villain to disable the Kid and prevent him from riding, is quite thrilling. A scene in which the heroine rides into a bog of quicksand is fairly convincing, but the shooting of the horse instead of rescuing it with a lasso seems uncalled for. The romance of the story is nicely put across, and we feel sure that the picture will give good satisfaction. Hoot Gibson is well suited to the role of the Ramlin' Kid, and Laura La Plante and Carol Halloway are attractive in the leading feminine roles. The cast is good throughout.

STORY OF THE PLAY

Carolyn June comes to visit her uncle, a cattleman. The Ramblin' Kid, one of her uncle's ranch hands, attracts her attention when he brings in a wild mare and trains her for a race at a big rodeo. The day of the race the Kid is given doped coffee by the villain's henchman, and almost misses getting into the race. He recovers sufficiently to ride to victory. The close of the story shows the betrothal of Carolyn and the Kid.

PROGRAM COPY—"The Ramblin' Kid"—Featuring Hoot Gibson

If you like good westerns with plenty of spirited action, rodeos and like thrills, you should not miss Hoot Gibson's latest, "The Ramblin' Kid."

Unbiased and Independent Reviews Only!

"MAN WHO WON"—[Class B] 65%

(Especially prepared for screen)

Story:—Westerner Sacrifices Life Helping Miner to Bring Back Eloping Wife

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Interesting.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Star—Good—Dustin Farnum.
Author—Good—Ewart Adamson.
Direction—Good—William Wellman.
Adaptation—Good—Ewart Wellman.
Technique—Good.
Spiritual Influence—Average.

CAST

Bill	Dustin Farnum
Jessie	Jacqueline Gadsden
James	Lloyd Whitlock
Scipio	Ralph Cloninger
Birdie	Mary Warren
Toby Jenks	Pee Wee Holmes
Sunny Oaks	Harvey Clark
Sandy Joyce	Lon Poff
Minkie	Andy Waldron
Conroy	Kenneth Maynard
The Twins	Muriel McCormack
	Micky McBan
The Drunkard	Bob Mark

Producer—Fox

Footage—5,050 ft.

Distributor—Fox

November 15 to 30, 1923.

Our Opinion

MORAL O'THE PICTURE—Serving Others Is the Privilege of the Brave

Good Western Melodrama—Sure to Please Average Audience—Hero Role Sympathetic

"The Man Who Won" is a good general purpose melodrama of the western type, with a hero role that will arouse sympathy and admiration, especially in the ordinary class house. Dustin Farnum is quite satisfactory as Wild Bill, the westerner who stood by the weaker man in an effort to avenge the theft of his wife and to bring the woman home to her children. Jacqueline Gadsden is charming as the woman, and wins sympathy for the character in her portrayal of the role. The western atmosphere is well established, and a red-blooded group of characters are typified by a capable cast. The hero's ride in the stage coach with a shipment of gold to the bank, and his death in serving a fellowman are quite thrilling. If your audience is composed of that average movie fan type, "The Man Who Won" should go over well.

STORY OF THE PLAY

Wild Bill, a rough westerner, is touched by the appeal of a miner for a good horse to ride in search of the man who stole his wife. He not only gives his best horse, but takes a hand himself, and drives the stage coach with a shipment of gold to the bank to draw out the villain and his men, and to enable the husband to make his way to his wife in safety. The ruse works and the man gets back his wife, but Bill loses his life in the service of humanity. Husband and wife are reunited and happy once more, the wife having discovered that the man who had fascinated her was not what she had supposed.

PROGRAM COPY—"The Man Who Won"—Featuring Dustin Farnum

You will be fascinated by this tale of self-sacrifice on the part of a bold westerner. The hero role is played by Dustin Farnum, who is supported by a red-blooded cast.

"SHIFTING SANDS"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance of Woman Who Seeks Isolation on Desert and Meets Man She Loved and Fled From

VALUE

Photography—Very good—Walter Blakely and Silvano Balboni.
TYPE OF PICTURE—Sentimental.
Moral Standard—Average.

Story—Good—Drama—Adults.
Cast—Good—All-Star.
Author—Good—R. C. Wells.
Direction—Good—Fred Leroy Granville.
Adaptation—Poor—Not credited.
Technique—Fair.
Spiritual Influence—Neutral.
Producer—Luxor Picture Corp.

CAST

Barbara Thayer	Peggy Hyland
Dr. Willard Lindsay	Lewis Willoughby
Yvonne Lindsay	Mlle. Valia
Pierre Moreau	Richard Atwood
Samuel Thayer	Gibson Gowland
Leroy Lindsay (child)	Tony Meldord
Leroy Lindsay (man)	Douglas Webster

November 15 to 30, 1923.

Footage—5,098 ft.

Distributor—W. W. Hodkinson

(Continued on Next Page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—None.

Attractive Settings and Desert Atmosphere, But Story Construction Poor

"Shifting Sands" is based on a story of unhappy marriage, not unlike the average story of the same sort. We can imagine that if the adaptation had been constructed in a more professional way; if, for instance, the romance of Barbara Thayer had been kept more in prominence than the details of the elopement of the faithless wife, the result would have been more satisfactory. As it is, an anti-climax occurs with the death of the wife, and the thread of Barbara's romance is developed fully. Peggy Hyland does well in the role of Barbara, and Lewis Willoughby makes an attractive hero. Splendid desert atmosphere has been secured. In fact, this is really a feature of the picture. The production should serve well on the regular program in the neighborhood house and in the transient theatre.

STORY OF THE PLAY

When Barbara Thayer realizes that she is in love with Dr. Willard Lindsay, who is already married, and whose wife she knows to be faithless, she persuades her father to take her far away. They go to Tripoli, North Africa, and a few days later are amazed to meet with Mrs. Lindsay in company with her lover, Pierre Moreau. Lindsay comes to the desert in search of his wife, and is knocked unconscious by an agent of Moreau's with intent to kill. Shortly afterward Mrs. Lindsay repents of her rashness in giving herself to Moreau, and during a quarrel between them she backs to the window and falls out. Barbara and her father take charge of Lindsay's young son, who is left alone when his mother dies, and several years later Barbara and Lindsay meet again and marry. The story also included Barbara's adventures on the desert where she is kidnaped by Moreau.

PROGRAM COPY—"Shifting Sands"—With an All-Star Cast

You'll never forget the wonderful desert atmosphere of "Shifting Sands," and the romance that trailed its way over three continents. An excellent all-star cast, including Peggy Hyland and Lewis Willoughby play the picture.

"SPANISH DANCER"—[Class A-c] 90%

(Adapted from play "Don Cesar de Bazan")

Story:—Romance of a Gypsy Dancer Whose Lover Is Condemned to Death Through Spanish King's Jealousy

VALUE

Photography—Excellent—James Howe.
TYPE OF PICTURE—Romantic—Thrilling.
Moral Standard—Average.

Story—Excellent—Drama—Adults.
Star—Excellent—Pola Negri.
Authors—Excellent—Adolphe D'Ennery and P. S. P. Dumanoir.
Direction—Excellent—Herbert Brenon.
Adaptation—Excellent—June Mathis and Beulah Marie Dix.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Adolph Zukor

CAST

Maritana Pola Negri
Don Cesar de Bazan Antonio Moreno
King Philip IV of Spain Wallace Beery
Queen Isabel of Bourbon Kathryn Williams
Lazarillo Gareth Hughes
Don Salluste Adolphe Menjou
Marquis de Rotundo Edward Kipling
Don Balthazar Carlos Dawn O'Day
Cardinal's Ambassador Charles A. Stevenson
Juan Robert Agnew

November 15 to 30, 1923.

Footage—8,434 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—None

Interesting Screen Version of Celebrated Play Should Prove Good Box Office Draw

Herbert Brenon's accomplishment in the production of "The Spanish Dancer" has placed him in the front row of moving picture directors. He has displayed an exceptional vision and skill in converting out of old material a really worth while picture, and only those prejudiced in favor of the German director of "Rosita," a production based on the same story, will fail to recognize the superiority of Mr. Brenon's handling of the story. To be sure, there are a number of persons besides the director, the star and the cast, to whom credit is also due. The adapters of the play, June Mathis and Beulah Marie Dix are also worthy of praise, and with the exception of a jerkiness apparent in the carnival scenes, which seem to be too closely trimmed, the editors have done their work well. But against this error an exceptional amount of color

(Continued on next page)

Unbiased and Independent Reviews Only!

causes these same scenes to be remembered. And certainly the beautifully staged feast day of the Madonna should not be passed up without special mention. Mr. Brenon proves himself especially adept in the managing of mob scenes, and always the psychology of a situation is correctly reflected. The picture is beautifully, in fact, elaborately staged, and the romantic, the tragic, all that the spirit of the times should indicate, is present. Illumination, photography and all the technical demands of artistic production have been well taken care of. Pola Negri is excellently suited to the role of Maritana, and Antonio Moreno gives an especially capable performance as Don Cesar. Wallace Beery plays with his accustomed skill, giving an unforgettable portrayal of King Philip IV of Spain. As his queen no one could have been more suitably cast than Kathlyn Williams. Throughout the work of the cast is commendable, and we predict that "The Spanish Dancer" will give satisfaction in better class houses, although it may not be adapted to cheaper locations.

STORY OF THE PLAY

At a carnival in Seville, King Philip IV of Spain becomes enamoured of a gypsy dancer, Maritana by name. With the aid of Don Salluste, a courtier, he succeeds in kidnapping Maritana and imprisoning her in his villa outside of Seville. In an attempt to rescue her, her lover, Don Cesar de Bazan, crosses swords with the king and is therefore condemned to death. Maritana seeks aid from the queen, whose gratitude she had aroused when she rescued the heir apparent from accident at the hunt, and is successful in so far as the queen is concerned. But the crafty Philip concealing the signed pardon in his waistcoat, gives the queen a blank which is not noticed until later. Don Cesar's life is saved by the removal of bullets from the guns of those chosen to shoot him, by Lazarillo, an armourer's boy, whom he has befriended. At the close of the story Maritana, who has married Don Cesar with her face masked, is reunited with her lover.

PROGRAM COPY—"The Spanish Dancer"—Featuring Pola Negri

The romantic story of Maritana is more fascinating than ever in the Herbert Brenon production, featuring Pola Negri. The most colorful production of its kind. Don't miss it.

"ON THE BANKS OF THE WABASH" [Cl. A] 80%

(Based on the song of the same name)

Story:—Romance and Adventures of Villagers on the Wabash—Flood Brings Back Lost Husband

VALUE

Photography—Excellent—Nicholas Musuraca.

TYPE OF PICTURE—Sentimental—

Sensational.

Moral Standard—Good.

Story—Average—Romantic drama—Family.

Cast—Very good—Featuring Mary Carr, Burr

McIntosh and James Morrison.

Author—Average—Paul Dresser.

Direction—Very good—J. Stuart Blackton.

Adaptation—Very good—Elaine Stern.

Technique—Very good.

Spiritual Influence—Good.

Producer—J. Stuart Blackton

CAST

Anne Bixler.....	Mary Carr
"Cap" Hammond.....	Burr McIntosh
David.....	James Morrison
Paul Bixler.....	Lumsden Hare
Ivonne.....	Mary MacLaren
Lisbeth.....	Madge Evans
Sash Brown.....	George Neville
Tilda Spiffen.....	Marcia Harris
Westerley Spiffen.....	Ed Roseman

November 15 to 30, 1923.

Footage—7,150 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Spectacular Flood and Fire Scenes Features of Human Interest Production

The majority of people will not notice anything unprofessional about the construction of the story on which "On the Banks of the Wabash" is based. Nevertheless, it is so devoid of definite plot that it is difficult to outline the story. But the types, the character studies that the picture presents, and the various interesting details in connection with the intercourse between these characters serves to hold the attention. Then the quality of photography in this production is much above average, and the locations chosen for the back-grounds are delightful and wholly appropriate to the story. The scenes on the Wabash during a flood when an old boat is fired up and sent to the rescue, the scenes of the fire in the home of Anne Bixler presented in natural colors, and the fire aboard the old Sarah Jane as she steams up the main street with her load of flood victims, and bursts her boilers just as the last one is pulled ashore, are all fraught with spectacular as well as romantic interest. There are reasons why "On the Banks of the Wabash" may serve well as a special in the

(Continued on next page)

No Advertising Support Accepted!

cheaper class theatre—its spectacular and human interest features are the answer. The cast is an excellent one, and quite too good for the material afforded them. Mary Carr, for instance, is lost, inasmuch as the role she plays has no objective. She is charming nevertheless. So also is Madge Evans, who appears in a number of fascinating closeups. Mary MacLaren has not been as kindly treated by the camera in some time. The same may be said of James Morrison, who has the lover role and who makes the best of a rather tame situation. Burr McIntosh, Marcis Harris and Ed Roseman are also outstanding figures in the cast. The direction of the picture is satisfactory.

STORY OF THE PLAY

David, a youthful villager on the banks of the Wabash, has difficulty in getting backing for a wireless controlled boat, which he has invented, because the village folk cannot see the practicability of anything so modern. Finally a New Yorker offers to back him, but before they are able to make the journey the Wabash floods its banks. During the flood old "Cap" Hammond fires up the old Sarah Jane, a ship that has been standing idle for years, and goes to the rescue of the flood victims. On his return the boat blows up. A happy incident of the flood is the return of Paul Bixler to his wife, who has a short time before been told he was dead. The lovers of the story are reunited after a brief separation through the vamping of David by Ivonne, a city girl.

PROGRAM COPY—"On the Banks of the Wabash"—Featuring Mary Carr, Burr McIntosh and James Morrison

If you like a spectacular, romantic, human interest production with interesting types and thrilling flood scenes, don't miss "On the Banks of the Wabash," a realistic visualization of life on the banks of the famous river. Mary Carr, Burr McIntosh and James Morrison are featured members of the cast.

"PURITAN PASSIONS"—[Class A-c] 90%

(Adapted from "The Scarecrow")

Story:—Witchcraft and Puritan Days in Salem Town

VALUE

Photography—Excellent—Fred Waller.

TYPE OF PICTURE—Allegorical.

Moral Standard—Good.

Story—Excellent—Drama—Family.

Star—Excellent—Glenn Hunter.

Author—Excellent—Percy Mackaye.

Direction—Excellent—Frank Tuttle.

Adaptation—Excellent—Ashmore Creelman

and Frank Tuttle.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Film Guild

CAST

Lord Ravensbane	.....	Glenn Hunter
The Scarecrow	}	
Rachel	.....	Mary Astor
Dr. Nicholas	.....	Osgood Perkins
Goody Rickby	.....	Maude Hill
Gilead Wingate	.....	Frank Tweed
Richard Talbot	.....	Elliott Cabot
Bugby	.....	Dwight Wiman
The Minister	.....	Thomas Chalmers

November 15 to 30, 1923.

Footage—5,000 ft.

Distributor—W. W. Hodkinson

Our Opinion

MORAL O'THE PICTURE—Be Sure Your Mirror of Truth Reveals an Image of Beauty and Not a Scarecrow

Artistic Production Above the Heads of Majority—Intention Hard to Decipher

If the moving picture theatre is to reach a point of classification then we would say that the success of "Puritan Passions" is an assured thing, for its place is in the better class theatres. It is intensely artistic, but the symbolic fashion in which its subject is treated places it above the heads of the masses who see with the physical eye, but do not think deeply. We wonder if the original play, "The Scarecrow," might not have been adapted in a way which would have made its excellent moral more accessible to the vast majority of picture fans. As it stands the picture contains a picturesque beauty, and the construction and composition of individual scenes, together with careful and effective illumination is delightful. The carrying out of the idea of the mirror of truth is well done, and so also is the molding of a man from a pumpkin head scarecrow. The scarecrow man's contact with life is interesting, including as it does the birth of soul through the awakening of the spirit of love—the death of the scarecrow and the man's escape from Satan by the pathway of love. The Puritan atmosphere of the old town of Salem in the days when witches and wizards and their kith and kin were hanged, and when an extra frill on a lady's skirt was considered an unpardonable evidence of vanity, punishable by extreme measures, is fascinatingly presented. In fact, "Puritan Passions" cannot be passed by as an ordinary film, but on the contrary must

(Continued on Next Page)

Unbiased and Independent Reviews Only!

be considered as one of the big productions of the year. The cast is an unusually capable one. Mary Astor has never played as charmingly nor looked as lovely as she does in this picture, and Glenn Hunter plays the role of the scarecrow man, Lord Ravensbane intelligently. Maude Hill is excellent as Goody Rickby, and one of the best performances of the picture is given by Osgood Perkins as Dr. Nickolas, in plain words, Satan. The exhibitor must be his own judge as to the suitability of this picture to his particular class of patrons.

STORY OF THE PLAY

Goody Rickby, a Puritan maiden, bears an illegitimate child to Gillead Wingate, the headle of the village of Salem, and secretly bears her sorrow, denied even the attention of a doctor for the child when it becomes ill, for fear that the name of Wingate may become tainted with scandal. Satan enters the scene and tries to negotiate with the mother for the child's future in return for curing it. She refuses and the child dies. Several years later Goody, who practices secretly the art of witchcraft, sees an opportunity to get even with Wingate when the kith and kin of witches are also doomed to hang by order of the law, if only she could prove his connection with witchcraft. Satan comes to the rescue, and from a pumpkin head scarecrow molds the soulless image of a man, recalling to life the son of Goody and Wingate. In the incidents that follow the scarecrow man, Lord Ravensbane, as he is called, falls in love with Rachael, a maid of the village, who, with a Mirror of Truth given her by Goody, reveals the ugly scarecrow hidden beneath a human exterior. But at that moment the scarecrow develops a soul, and dies leaving a man in its place.

PROGRAM COPY—"Puritan Passions"—With Glenn Hunter and Mary Astor

A picture with a moral, a romance, a tragedy and delightful entertainment staged in the quaint old days of Puritanism. Here is something different, a picture that you should see with Glenn Hunter, lovely Mary Astor and a splendid supporting cast.

"UNSEEING EYES"—[Class A] 80%

(Adapted from story of same name)

Story:—Man's Struggle to Rescue Girl in Snow Blizzard in Northern Canada

VALUE

Photography—Excellent—Al. Siegler and Jack Lamond.

TYPE OF PICTURE—Thrilling.

Moral Standard—Average.

Story—Good—Drama—Family.

Stars—Very good—Lionel Barrymore and Seena Owen.

Author—Good—Arthur Stringer.

Direction—Very good—E. H. Griffith.

Adaptation—Very good—Bayard Veiller.

Technique—Very good.

Spiritual Influence—Neutral.

CAST

Conrad Dean.....	Lionel Barrymore
Miriam Helston.....	Seena Owen
Laird	Louis Wolheim
Father Paquette.....	Gustav von Seyffertitz
Dick Helston.....	Walter Miller
Arkwright	Charles Beyer
Mrs. Arkwright.....	Helen Lindroth
Trapper	Jack Johnston
Eagle Blanket.....	Louis Deer
Singing Pine.....	Francis Red Eagle
Half Breeds.....	{ Paul Panzer
	{ Dan Red Eagle

November 15 to 30, 1923.

Producer—Cosmopolitan

Footage—8,500 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None

Splendid Snow Atmosphere and Excellent Photography, But Story Not Strong Enough to Go Over Big

If the story of "Unseeing Eyes" was separated from the scenic splendor of the film version there would be little in the production outside of an interesting cast to attract the average person. But of course this particular story could not exist in its present form without the snow blizzards and the trackless white wastes of the north, therefore it is not fair to consider the simple tale merely on its dramatic or narrative merits, and so we will describe it as a splendid snow spectacle, that its fascinating quality may be more easily conceived. The picture conveys an awesome impression of the loneliness of the silent northland which aids the slender thread of drama presented in the story to fasten itself in the memory. Thrilling scenes photographed from an aeroplane flying above the mountain tops form a feature of the picture, as do also those moments in which the woman, stricken with snow blindness, struggle over the snow fields, finally rolling down a steep slope almost at the feet of a halfbreed, who means to claim her for his squaw. The fights between the hero and the villain, the one meaning to protect her, and the other mad for possession, are thrilling. In these scenes Lionel Barrymore and Louis Wolheim perform realistically, although the picture as a whole does not offer Mr. Barrymore large opportunities. Seena Owen is quite the type for the role of Miriam Helston, which

(Continued on next page)

No Advertising Support Accepted!

she plays intelligently. The characters of the story are well cast, and while we do not recommend "Unseeing Eyes" for use as a special at a raise in price, it is worthy extra billing as an A-1 program feature. The picture was photographed in the Canadian Rockies and the Selkirk range, and it is said that some of the closeups were made at 10,000 feet above sea level. The cloud and storm scenes in this picture are magnificent.

STORY OF THE PLAY

During a trip to the Canadian North Miriam Helston learns that her brother, who has preceded her, has been injured at the mines. Her distress at not being able to reach him speedily is responded to by Conrad Dean, formerly of the air service, whose offer to take her to her brother in an aeroplane is accepted. On the way they are forced to land on account of engine trouble, and while Dean is trying to reach a spot from which they have seen smoke emerging, a blizzard blows up and he is unable to return to Miriam, who is marooned in the aeroplane overnight. In the morning, before he can reach her, she starts out alone over the snow, is stricken with snow blindness, and is seized by a couple of halfbreeds and brought into a trading station, where one of the men fights with Laird, a drunken miner, to retain her as his squaw. In the scenes that follow Dean finally reaches the trading post and is overcome by Laird and his men, tied hand and foot and left to die in the flames lighted by Laird, while the latter hurries Miriam away in a dog sled. Dean escapes and overtakes them with his aeroplane and aided by Miriam's brother, he rescues her. At the close of the story Miriam and Dean are betrothed.

PROGRAM COPY—"Unseeing Eyes"—Featuring Lionel Barrymore Seena Owen

You will never forget the thrilling snow spectacle presented in "Unseeing Eyes," a production filled with romance, adventure and thrills. Lionel Barrymore, Seena Owen and a splendid cast play the picture.

"BIG DAN"—[Class C] 50%

(Adapted from story of same name)

Story:—Romance of Athletic Trainer With Girl He Rescues

VALUE

Photography—Good—Not credited.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Good—Charles Jones.
Authors—Average—Frederick and Fanny
Hatton.
Direction—Average—William Wellman.
Adaptation—Fair—Not credited.
Technique—Average.
Spiritual Influence—Neutral.

CAST

Dan O'Hara.....	Charles Jones
Dora Allen.....	Marian Nixon
Cyclone Morgan.....	Ben Hendricks
Mazie Williams.....	Trilby Clark
Nellie McGee.....	Jackie Gladson
Doc Snyder.....	Charles Coleman
Aunt Kate Walsh.....	Lydia Yeamans Titus
Tom Walsh.....	Monty Collins
Father Quinn.....	Charles Smiley
Stephen Allen.....	Hary Lonsdale
Ophelia.....	Mattie Peters
Pat Mayo.....	J. P. Lockney
Muggs Murphy.....	Jack Herrick

November 15 to 30, 1923.

Producer—Fox

Footage—5,934 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None

Carelessly Made Picture Moderately Entertaining—Has Some Comedy

Cheaper localities can use the latest Charles Jones feature to fair advantage. The chief fault of the production can be traced to inefficient direction, and no doubt a poorly constructed adaptation has a great deal to do with the weak impression the story leaves. Neither do the subtitles help the situation, and if it were not for the spark of human interest that persistently crops out throughout the picture, together with Charles Jones' pleasing portrayal of the hero role, there would be little to interest one in "Big Dan." However, the exhibitor who caters to the cheaper class audience will no doubt find the picture satisfactory. Marian Nixon, who appears to be a newcomer to the screen, does well in the feminine lead, and in fact, the cast is fairly satisfactory throughout. Scenes at a boys' training camp help to keep a wholesome atmosphere.

STORY OF THE PLAY

Dan O'Hara, son of a prizefighter and himself a trainer at the gymnasium and training camp to which he falls heir, is deserted by his wife. A street accident makes him the bearer of news of the death of an old man to his pretty daughter, Dora Allen. An evening later he sees Dora emerging from a dance at the gymnasium, given against his wishes by Cyclone, a fighter training under his guidance, and struggling to free herself from a man who harassed

(Continued on next page)

Unbiased and Independent Reviews Only!

her. He rescues her and sends her to his boys' camp in the country, from which Cyclone tries to lure her. On her return to the camp, and her discovery that Dan's wife is dead, she becomes betrothed to Dan, whom she had always loved.

PROGRAM COPY—"Big Dan"—Featuring Charles Jones

A wholesome hero and a romantic story will prove to you that the latest Charles Jones feature is worth an evening spent with "Big Dan." Pugilistic nonsense and heart thrills are plentiful.

"HALDANE OF THE SECRET SERVICE"—[Class C] 50%

(Especially prepared for screen)

Story:—Son Discovers Father's Murderer on Trail of Counterfeiters

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—Houdini.

Author—Average—Not credited.
Direction—Average—Not credited.
Adaptation—Average—Not credited.
Technique—Average.

Spiritual Influence—Neutral.

Producer—Houdini Pictures Corporation

CAST

Heath Haldane.....Houdini
Adele Ormsby.....Gladys Leslie
Edward Ormsby.....William Humphrey
Joe Ivors.....Richard Carlyle
Raoul Usher.....Edward Boulden
Mrs. Clive Usher.....Jane Jennings
Ah Ling.....Charles Fang
Andrea Drayton.....Myrtle House
Bruce Drayton.....Irving Brooks

November 15 to 30, 1923.

Footage—5,900 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None.

Good Feature for Cheap Localities—Sensational Quality and
Star's Name Should Draw

Excepting for the fact that Houdini, the strong man, is featured in "Haldane of the Secret Service" the production has nothing beyond the ordinary to offer. The story is fairly well constructed along melodramatic lines, and has a few thrills that are featured in the picture, such as Haldane's narrow escape from death tied to a water wheel. The scene where the wheel falls into the water and Houdini disentangles his arms while his head is below the surface of the water, is quite thrilling for the average spectator. The chase after the black bag of money through several countries entails a good deal of adventure which will be enjoyed in the cheaper localities. The picture is just ordinary and depends for its punch on the name of the star and the feats of endurance he performs. A capable cast is employed in the making of the picture.

STORY OF THE PLAY

Haldane, Sr., is murdered while trailing a gang of international counterfeiters, and the chase is taken up by his son, Haldane, Jr. While rescuing a girl from a gang in the street, a black bag containing counterfeit money is left with him, but is exchanged in the home of the girl shortly afterward. His search for the bag takes him to Hull and London, and later to a distributing point in an Apache cafe in Paris. Finally he traces the spurious money to its source, and incidentally discovers his father's murderer. A romance between Haldane and the leader of the gang complicates matters, which are satisfactorily settled in favor of the lovers in the end.

PROGRAM COPY—"Haldane of the Secret Service"—Featuring Houdini

A production in which the great Houdini performs remarkable feats of strength and endurance as a detective fighting to avenge his father's death.

"FORGIVE AND FORGET"—[Class B] 65%

(Adapted from story of same name)

Story:—Wife's Flirtation Brings Husband to Verge of Prison Cell

VALUE

Photography—Good—King Gray.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Good—Melodrama—Adults.

Cast—Very good—All-Star.

Author—Good—Charles Furthman.

Direction—Good—Howard M. Mitchell.

Adaptation—Good—Charles Furthman.

Technique—Good.

Spiritual Influence—Neutral.

Producer—Harry Cohn

CAST

Mrs. Cameron.....Estelle Taylor
Mr. Cameron.....Wyndham Standing
Ronnie Sears.....Vernon Steele
Blake.....Philo McCullough
Virginia Clark.....Pauline Garon
Dick Merrill.....Raymond McKee
John Standing.....Joseph Swickard

November 15 to 30, 1923.

Footage—5,900 ft.

Distributor—C. B. C.

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Fidelity Is the Only Safe Guide for the Matrimonial Bark

Sensational Production Best for Cheaper Class Theatres

"Forgive and Forget" has the sensational quality that should recommend it to the cheaper class theatres and audiences that like stories in which the mistakes of a wife and the often horrifying results are treated elaborately. As will be noticed an excellent cast of players is employed in the interpretation of the story, and the director has succeeded in getting all there is out of the plot, and in making a really colorful production of its kind. Estelle Taylor gives an intelligent performance as the flirtatious wife, and Pauline Garon is lovely as the other principal feminine. Wyndham Standing's portrayal of the husband is quite meritorious, and Philo McCullough puts a punch into the villain role. Vernon Sears also does well, and indeed there is no member of the cast to be singled out for criticism. The settings are pleasing and appropriate, and we believe the picture should give good satisfaction before audiences that are not too high class.

STORY OF THE PLAY

Mrs. Cameron, a young and attractive society woman, and too fond of flirting, gets into a tight situation when she realizes that letters she has written to Ronnie Sears are dangerous unless destroyed. Blake, a friend of Ronnie's, lures Mrs. Cameron to the apartment which he shares with Ronnie and attempts to sell her the packet of letters which he has stolen from Sears. During the discussion Ronnie appears on the scene and in a struggle is shot and killed by Blake. Just at this moment Mr. Cameron, who has discovered that his wife, instead of going shopping as she had led him to believe, has come to Ronnie Sears' apartment, enters and is framed for the murder by Blake. Through a clever ruse Mrs. Cameron secures a confession from Blake, whose arrest for speeding prevents him from making the get-away he intends to. On the arrival of a policeman, by arrangement of Mrs. Cameron, Blake backs up to the window, falls out and is killed on the pavement beneath. Husband and wife are reunited after Mrs. Cameron has discovered that flirting is a dangerous game.

PROGRAM COPY—"Forgive and Forget"—With an All-Star Cast

Pretty Mrs. Cameron found that flirting is not only a dangerous game but that even murder may be the outcome. An excellent cast plays this thrilling melodrama, including Estelle Taylor, Wyndham Standing, Vernon Steele, Pauline Garon and Philo McCullough.

"BROKEN WING"—[Class A] 80%

(Adapted from play of same name)

Story:—Aeroplane Accident Brings Mexican Girl Husband she Hoped for

VALUE

Photography—Very good—Harry Perry.

TYPE OF PICTURE—Humorous—

Adventurous.

Moral Standard—Average.

Story—Very good—Comedy-drama—Family.

Cast—Very good—All-Star—Featuring

Miriam Cooper and Kenneth Harlan.

Authors—Very good—Paul Dickey and

Charles W. Goddard.

Direction—Very good—Tom Forman.

Adaptation—Very good—Tom Forman.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Preferred Pictures

CAST

Phillip Marvin..... Kenneth Harlan

Inez Villera..... Miriam Cooper

Captain Innocencio Des Santos. Walter Long

Celia Miss Du Pont

Sylvester Cross..... Richard Tucker

Bassilio Edwin J. Brady

Luther Farley..... Ferdinand Munier

Quichita Evelyn Selbie

November 15 to 30, 1923.

Footage—6,216 ft.

Distributor—Al Lichtman

Our Opinion

MORAL O'THE PICTURE—None.

Entertaining Production Has Plenty of Laughs

There will be no dearth of laughter wherever "The Broken Wing" is shown. Walter Long, cast in a comedy role that is hooked up with breezy subtitles, gives an excellent portrayal of a Mexican lover with primitive ideas of securing a wife, and Miriam Cooper, in a more vivacious role than is usually played by her, makes good every inch of the way, and looks charming. The "gringo" husband who falls through the roof of the heroine's home in answer to her prayer, is pleasingly portrayed by Kenneth Harlan. And with Richard Tucker, Miss Du Pont and Edwin J. Brady included in a well selected cast, the action

(Continued on next page)

Unbiased and Independent Reviews Only!

moves along in a peppy and altogether interesting way. For light entertainment "The Broken Wing" should fill the bill. It isn't anything to enthuse over, but constitutes good entertainment. You will do well to book it.

STORY OF THE PLAY

Inez Villera, a pretty Mexican girl loved by the captain of the army, Innocencio Dos Santos, prays for a "gringo" husband, at the same time promising to marry Innocencio if the husband she hopes for does not appear within the month. That very day an aeroplane falls through the roof and Inez welcomes the handsome young aviator, Phillip Marvin, as the answer to her prayer. Having lost his memory, Phillip is forced to take the situation as it appears to him; but after falling in love with Inez and marrying her, he is suddenly accosted by a woman who claims to be his wife. His memory is restored by the call of a whip-poor-will, and he remembers his experience in the army in France and also recalls that he has not been married. The secret service agents who have located him, go their way while Inez and Phillip prepare for their honeymoon.

PROGRAM COPY—"The Broken Wing"—With Miriam Cooper and Kenneth Harlan

The joy of a pretty Mexican girl, and the chagrin of her would-be lover when a disabled aeroplane deposits a prayed for "gringo" husband at the girl's feet, will cause you many laughs. Don't miss "The Broken Wing," with Miriam Cooper, Kenneth Harlan and Walter Long.

"DANCER OF THE NILE"—[Class B] 65%

(Adapted from story of same name)

Story:—Dancer of Tut-anekh-amen Period Condemned to Death by Jealous Princess Is Saved by Father

VALUE

Photography—Poor—Jules Cronjager.

TYPE OF PICTURE—Sensational.

Moral Standard—Fair.

Story—Good—Drama—Adults.

Star—Good—Carmel Myers.

Author—Good—Blanche Taylor Earle.

Direction—Good—William P. S. Earle.

Adaptation—Good—William P. S. Earle.

Technique—Good.

Spiritual Influence—Neutral.

Producer—P. A. Powers

CAST

ArviaCarmel Myers

KarmetMalcolm MacGregor

PasheriSam de Grasse

Prince Tut.....Bertram Grassby

PrincessJune Elvidge

MimittaIrish Ashton

November 15 to 30, 1923.

Footage—5,787 ft.

Distributor—F. B. O.

Our Opinion

MORAL OF THE PICTURE—None

Poor Photography Detriment to Otherwise Interesting Film

We are not sure that "The Dancer of the Nile" will prove a good box office attraction. The story on which it is based dates back to the period of Tut-anekh-amen, who is pictured as a prince and later a king, by marriage with the daughter of Pharaoh, and introduces a near tragedy in the life of a beautiful Egyptian dancer who escapes being thrown to the crocodiles by the timely discovery of the officiating high priest that she is his daughter. The role of the dancer is attractively played by Carmel Myers, of whom many risque close-ups are shown, the attire of the dancer according to the period being both transparent and scarce. A good deal of care seems to have been expended on the settings in the temple, where human sacrifices are made to the crocodile god, and a large number of people are employed in various more or less spectacular scenes in the picture. June Elvidge is not well suited to the role of the princess, and the cast, although acceptable, is not strong enough to be an aid in billing the film.

STORY OF THE PLAY

The daughter of Pharaoh falls a victim to the charms of Karmet, prince of a neighboring kingdom, who rescues her from a band of thieves. But when Karmet sees the pretty dancer, Arvia, at an entertainment in the royal gardens, he falls in love with her, a circumstance which causes the princess to become jealous and to condemn Arvia to be given as a sacrifice to the god of the crocodiles. Shortly before the sacrificial ceremony the officiating high priest learns that Arvia is his own daughter, and through a ruse he enters the chamber of sacrifice alone and saves her from death in the crocodile pool. The princess marries Prince Tut, and the lovers escape to Karmet's kingdom, where they find happiness.

PROGRAM COPY—"The Dancer of the Nile"—Featuring Carmel Myers

A romance of the days of Tut-anekh-amen and the rescue of a pretty dancer from death in a crocodile pool is the thrilling substance of the production "The Dancer of the Nile," featuring pretty Carmel Myers.

No Advertising Support Accepted!

"KNOCK ON THE DOOR"—[Class C] 50%

(Adapted from story of same name)

Story:—A Bachelor's Dream of Rescuing Girl in the Mountains

VALUE

Photography—Average—Philip Tanura.
 TYPE OF PICTURE—Ordinary.
 Moral Standard—Average.

Story—Average—Melodrama—Family.
 Star—Fair—Eddie Polo.
 Author—Average—Melville Brown.
 Direction—Average—William Hughes Curran.
 Adaptation—Average—Not credited.
 Technique—Average.
 Spiritual Influence—Neutral.
 Producer—Johnny Walker

CAST

The Man.....Eddie Polo
 The Girl.....Kathleen Myers
 (Others in the cast—Glen White and
 Mathilde Brundage)

November 15 to 30, 1923.

Footage—5,000 ft.

Distributor—State Rights

Our Opinion

MORAL OF THE PICTURE—None.

Dream Picture With Melodramatic Action Should Please in Cheap Localities

There is nothing in "The Knock on the Door" to recommend it to the high class house. The construction of the picture is crude, and one wonders, for instance, why the adventures of the dream do not end with the betrothal of the lovers, and why so much padding is necessary to fill out the required picture length. The scenes in connection with the holdup of the occupants of the automobile, the girl's escape to the bachelor's lodge, from where she is rudely snatched by the villain of the dream, who in the real story is her brother, are well done and interesting, and some comedy is extracted from the endeavors of the party to make themselves at home in the lodge and to prepare a wedding breakfast for the bride and groom. The scenic backgrounds of the picture are beautiful, and the ordinary class audience will no doubt gain good entertainment from it.

STORY OF THE PLAY

A bachelor sitting by his fireside in a mountain lodge, falls asleep and dreams of a girl who, with her father, mother and brother, have stopped during the afternoon to inquire about the property next door. He dreams that the girl, after knocking at his door, falls unconscious without, that he carries her in, and listens to her story of a holdup, in which all members of the party are robbed. He also dreams that the villain, who means to marry the girl, comes to the lodge and together with three other men, kidnaps the girl after tying him hand and foot. He rescues the girl and sends the thieves on their way while he drives home with the girl. A quick betrothal and marriage is the result, after which the bachelor awakens, disappointed that it is all a dream.

PROGRAM COPY—"The Knock on the Door"—Featuring Eddie Polo

You will enjoy the story of a thrilling dream in which the hero rescues a pretty girl in the mountains and then marries her. Comedy, romance and adventure combine to make "The Knock on the Door" a fascinating production. Eddie Polo is the star.

"LITTLE JOHNNY JONES"—[Class B] 65%

(Adapted from stage play of same name)

Story:—Romance of Jockey and Adventures at English Derby

VALUE

Photography—Fair—Charles Gilson.
 TYPE OF PICTURE—Humorous—Sensational.
 Moral Standard—Average.

Story—Good—Comedy-drama—Family.
 Star—Good—Johnny Hines.
 Author—Good—George M. Cohan.
 Direction—Average—Arthur Rosson.
 Adaptation—Good—Raymond L. Schrock.
 Technique—Good.
 Spiritual Influence—Neutral.

Producer—Warner Bros.

Footage—7,000 ft.

Distributor—State Rights

CAST

Johnny Jones.....Johnny Hines
 Earl of Bloomsburg.....Wyndham Standing
 Mrs. Jones.....Margaret Seddon
 Sir James Smythe.....Robert Prior
 Robert Anstead.....George Webb
 Joe Nelson.....Mervyn LeRoy
 Chauffeur....."Fat" Carr
 Lady Jane Smythe.....Pauline French
 Brownie.....The Wonder Dog

November 15 to 30, 1923.

(Continued on next page)

Unbiased and Independent Reviews Only!

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Peppy Race Track Scenes Redeeming Feature of Ordinary Production

In spite of the fact that "Little Johnny Jones" is based on a George M. Cohan stage success, the screen version of the story is slightly disappointing. The plot is very like a number of others that have been transferred to the screen, and takes the ordinary means of working up enthusiasm for the climax, in an attempt to prevent the hero from riding his horse to victory. However, the excellently managed race scenes photographed at various exciting angles, and skillfully assembled in the picture counterbalance to a great extent other shortcomings noticeable in the film. Some good comedy occurs in connection with Johnny Jones' visit to the home of an English girl, where, during the dinner he keeps an irate butler busy lighting candles which he blows out with his sneezes, or a retinue of servants answering bells which his feet ring unconsciously while they keep time under the table to a jazz number played on the phonograph. A wholesome note is injected with the presence of the little mother of the jockey who, unknown to him, follows to London to see her boy win the cup at the derby. With an appropriate musical setting we can imagine that "Little Johnny Jones" will give good satisfaction in the average moving picture house. The photography is not as clear as it might be, and is detrimental to the enjoyment of the picture.

STORY OF THE PLAY

Johnny Jones, a jockey, is delighted to learn that instead of bidding goodbye when Yankee Doodle, his favorite horse, is sold to an Englishman, the Earl of Bloomsburg, he is to be engaged to ride him at the English derby. In the incidents that follow, he is entertained at the home of the Earl, and later pursues a romance started in America with pretty Edith Smythe, an English heiress. The day of the derby Robert Anstead, a notorious gambler, also in love with Edith, bribes his jockey to throw a certain liquid, from a hollow handled riding whip, into Johnny's face with the idea of blinding him. The trick fails to daunt Johnny, who rides Yankee Doodle to victory in spite of obstacles. The story closes with the betrothal of Johnny and Edith.

PROGRAM COPY—"Little Johnny Jones"—Featuring Johnny Hines

Here is one of those peppy racetrack stories that keep you at the edge of your seat. You'll laugh to your heart's content at Johnny Jones' adventures in English society. Don't miss seeing Johnny Hines in the title role of the celebrated George M. Cohan stage play.

"MILLION TO BURN"—[Class B] 65%

(Adapted from story of same name)

Story:—Adventures of Young Man Trying to Help Disgruntled Workers to Attain Ambitions

VALUE

Photography—Average—John Stumar.
TYPE OF PICTURE—Humorous.
Moral Standard—Average.

Story—Good—Comedy—Family.
Star—Good—Herbert Rawlinson.
Author—Good—Mary Whiteside.
Direction—Good—William Parke.
Adaptation—Good—Raymond L. Schrock.
Technique—Good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Thomas Gwynne.....Herbert Rawlinson
Nickoli Rubnov.....Kalla Pasha
Daisy Jones.....Beatrice Burnham
P. D. Riley.....Tom McGuire
Mark Mills.....Melbourne McDowell
Sybil Mills.....Margaret Landis
Old Ben Marlowe.....George Marion
Landgen.....Frederick Stanton
Auditor.....Frederick Bertrand

November 15 to 30, 1923.

Footage—4,556 ft

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—Aspiring to Be that for Which One Is Not Fitted Is Apt to End In Confusion

Humorous Subject Presented With Capable Cast—Good for Average Audience

In spite of a crudeness of construction, and an ordinary quality of subtitles, "A Million to Burn" makes fair entertainment. The picture has a message to deliver, and for this reason it wins a certain amount of approbation that might otherwise be withheld. The theme deals humorously with those

(Continued on next page)

No Advertising Support Accepted!

who want to be what they never can be, and with the efforts of restaurant waiters, dishwashers, etc., to become proficient in the art of the drama, of Terpsichore, of Sculpture, and so forth. The picture has been produced in a cheap, hurried fashion which prevents the best comedy angle from being developed, but as it stands it will please the ordinary class audience, and with a good musical accompaniment should get across well. Herbert Rawlinson, as the young man who became a waiter by force of circumstances, and a hotel manager and aide to downtrodden ambitions by strength of financial inheritance, does well. Kalla Pasha is also well to the fore in comedy of the picture, and Beatrice Burnham and Margaret Landis are attractive in the feminine side. The cast is good throughout.

STORY OF THE PLAY

Thomas Gwynne, an educated young man is forced by financial straits to become a waiter at a hotel in the mountains, and is later appointed manager. The servants have various aspirations outside their regular vocations, and to avoid a strike Gwynne conceives the idea of letting each study that particular profession or art to which he or she aspires. The owner of the hotel sells out to Gwynne when the latter inherits a million dollars. But in the end Gwynne's plan proves a failure, and each decides that his old vocation is the best, after the million has been squandered in a futile attempt to better humanity.

PROGRAM COPY—"A Million to Burn"—Featuring Herbert Rawlinson

Thomas Gwynne found that money and patience together could not convert people into what they had no talent for. Humorous presentation of theme with a moral. Herbert Rawlinson is the star.

"BLOW YOUR OWN HORN"—[Class B] 65%

(Adapted from story of same name)

Story:—Returned Soldier Becomes Rich Through "Blow Your Own Horn" Methods

VALUE

Photography—Good—Joseph Dubray.
TYPE OF PICTURE—Humorous—Spirited.
Moral Standard—Average.

Story—Good—Comedy—Family.
Cast—Good—All-Star.
Author—Good—Owen Davis.
Direction—Good—James Wesley Horne.
Adaptation—Good—Rex Taylor.
Technique—Good.
Spiritual Influence—Average.

CAST

Jack Dunbar.....Warner Baxter
Nicholas Small.....Ralph Lewis
Ann Small.....Derelys Perdue
Augustus Jolyon.....Eugenie Acker
Dinsmore Bevan.....William H. Turner
Gillen Jolyon.....Ernest C. Warde
"Buddy" Dunbar.....John Fox, Jr.
Julia Yates.....Mary Jane Sanderson
Mrs. Jolyon.....Eugenie Ford
Mrs. Gilroy Yates.....Dell Boone
Percy Yates.....Billy Osborne
Timothy Cole.....Stanhope Wheatcroft

November 15 to 30, 1923.

Producer—P. A. Powers

Footage—5,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—It Pays to Boost Your Own Ability.

Humorous Theme Has Originality of Treatment—Should Get Across

Looking at a feature film in the more or less cold atmosphere of a projection room one is apt to get the worst rather than the best impression of it, but we believe that "Blow Your Own Horn" when it reaches the theatre and has the advantage of a good musical accompaniment, will give very fair satisfaction. The theme, which treats of the benefits to be derived from advertising your own ability and keeping up appearances, is not exactly new. But in the present instance the treatment given it, as well as the humorous development of the plot, is original. A couple of youngsters, John Fox Jr. and Billy Osborne, are members of the cast, whose humorous efforts are sure to be enjoyed. Ralph Lewis and Warner Baxter do considerable team work that also makes good entertainment. The cast is not a particularly strong one, but its members give capable performances. The closing reel of the picture presents spectacular scenes which are the result of the cutting of an electric wire at the moment when a radio invention is to be tried out. The flames and electrical display are done in natural color.

STORY OF THE PLAY

Jack Dunbar, who returns from the world war broke and jobless, attracts the attention of a man who has made a fortune on the war. He tells Jack that he will never get along until he

(Continued on next page)

Unbiased and Independent Reviews Only!

learns to blow his own horn, and proceeds to push him into a situation that demands a lot of bluff in pretending to be a millionaire. The incidents that develop from this situation include a romance with the rich man's daughter when she is trying to dodge a union with a man of her father's choosing. Jack's interest in a radio invention finally brings him wealth after a series of thrilling adventures piloted by his rich friend with the ultimate aim of bringing Jack to the top of the financial ladder. The story closes with the betrothal of Jack and the girl he loves.

PROGRAM COPY—"Blow Your Own Horn"—With an All-Star Cast

Jack Dunbar's modesty got a jolt when he found himself pushed into a situation where he had to sit pretty and blow his own horn. You will find laughs aplenty in the comedy adventure, "Blow Your Own Horn," with Warner Baxter, Ralph Lewis and a good cast.

"BLAZING BARRIERS"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Canadian Timber Country and Adventures in Forest Fire

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Very good—Melodrama—Family.
Cast—Very good—All-Star.
Author—Very good—James Oliver Curwood.
Direction—Very good—Dell Henderson.
Adaptation—Very good—Thomas Fallon.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Jacqueline Roland.....	{ Marguerite Courtot
Her Father.....	{ Baby Helen Rowland
Her Mother.....	{ Gus Weinberg
Raoul Radon.....	{ Effie Shannon
	{ Lew Cody
Little Peter.....	{ Master Joseph DePew
His Father.....	{ Russell Griffin
Edward Macdonald.....	{ J. Barney Sherry
His Daughter.....	{ Edmund Breese
Li Chang.....	{ Edria Fisk
A Gambler.....	{ Charlie Fang
"Taxie".....	{ Paul Panzer
	{ By Himself

November 15 to 30, 1923.

Producer—Pine Tree Productions

Footage—6,500 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Impressive Presentation of Red-Blooded Story

The red-blooded character of the James Oliver Curwood story of the timberlands of Quebec, which is the basis of "Jacqueline," or "Blazing Barriers," is sufficient to carry it beyond the ordinary in the heart of the spectator. It is the sort of picture that holds the attention by reason of an interesting and well-portrayed group of characters, as well as by a vigorous plot. The spectacle of the forest fire in natural colors forms the best advertising medium. There may be over much footage given to the fire, but the fact remains that it is remarkably well photographed and colored, the blue smoke and the red flame forming a startling contrast. The cast has been wisely chosen, and the picture has been well directed, and is staged against attractive outdoor backgrounds. Lew Cody does well in the lover role, and Sheldon Lewis holds down one of the heavy roles with his accustomed capability. Marguerite Courtot is fascinating as Jacqueline, and Edmund Breese and J. Barney Sherry, also Gus Weinberg and Russell Griffin, a clever child actor, are outstanding figures in the cast. This can be billed quite strongly on the strength of the forest fire.

STORY OF THE PLAY

Jacqueline Roland, a girl of the Quebec timber country, is loved by Raoul Radon, a youth who has been reared by Jacqueline's parents. While in Quebec visiting her uncle, Jacqueline meets Henri Dubois, an unscrupulous fellow who afterward is sent to Two Rivers, the home of the Rolands, to take charge of the camp. An enmity which springs up between Raoul and Dubois ends in Raoul being arrested by Dubois, the occasion being provoked by Dubois' cruelty to little Peter, a child much loved in the camp, and defended against Dubois by Raoul. Later Jacqueline is kidnapped by Li Chang, and in a fight between Dubois and the Chinaman over the girl, a lamp is thrown from the window and a fire started in the forest threatens the lives of the population. In the struggle against the fire Raoul, who has escaped, saves Dubois from death, and Jacqueline, in flight from the Chinaman, is rescued by her father. Preparations for the wedding of Raoul and Jacqueline close the story.

PROGRAM COPY—"Jacqueline" or "Blazing Barriers"—With an All-Star Cast

A forest fire more spectacular than any you have ever seen is a feature of the thrilling production, "Jacqueline," or "Blazing Barriers," staged in the timberlands of Quebec. Here is a picture you will like—don't miss it.

No Advertising Support Accepted!

Index for Month of November, 1923

Per Cent	Feet	PICTURE	Story	STAR	Vol.	Distributor	Page
90%	6,523	"Acquittal"	Family	All-Star	13	Universal	61
80%	6,600	"Bad Man"	Adults	Holbrook Blinn	13	First National	75
50%	5,934	"Big Dan"	Family	Charles Jones	13	Fox	69
80%	6,500	"Blazing Barriers"	Family	All-Star	13	State Rights	92
65%	5,000	"Blow Your Own Horn"	Family	All-Star	13	F. B. O.	91
80%	6,800	"Bright Lights of Broadway"	Adults	All-Star	13	State Rights	63
80%	6,216	"Broken Wing"	Family	All-Star	13	Al Lichtman	87
80%	6,931	"Cameo Kirby"	Family	John Gilbert	13	Fox	66
65%	5,787	"Dancer of the Nile"	Adults	Carmel Myers	13	F. B. O.	88
50%	6,500	"Desired"	Adults	All-Star	13	Metro	76
65%	6,708	"Eternal Three"	Adults	All-Star	13	Goldwyn	64
95%	8,700	"Fighting Blade"	Family	Richard Barthelmess	13	First National	65
65%	5,900	"Forgive and Forget"	Adults	All-Star	13	C. B. C.	86
80%	5,899	"Going Up"	Family	Douglas McLean	13	Asso. Exhibitors	69
65%	5,601	"Held to Answer"	Adults	House Peters	13	Metro	78
50%	5,900	"Haldon of the Secret Service"	Family	Houdini	13	F. B. O.	86
80%	6,236	"Hunters"	Family	Colleen Moore	13	First National	70
50%	5,000	"Knock on the Door"	Family	Eddie Polo	13	State Rights	89
80%	6,800	"Lights Out"	Family	All-Star	13	F. B. O.	68
65%	7,000	"Little Johnny Jones"	Family	Johnny Hines	13	State Rights	89
95%	10,000	"Little Old New York"	Family	Marion Davies	13	Goldwyn	77
65%	5,050	"Man Who Won"	Adults	Dustin Farnum	13	Fox	80
65%	4,556	"Millon to Burn"	Family	Herbert Rawlinson	13	Universal	90
65%	8,646	"Monna Vanna"	Family	All-Star	13	Fox	74
80%	7,150	"On the Banks of the Wabash"	Family	Mary Carr	13	Vitagraph	82
90%	5,000	"Puritan Passions"	Family	Glenn Hunter	13	W. W. Hodkinson	83
65%	6,095	"Ramblin' Kid"	Family	Hoot Gibson	13	Universal	79
100%	10,000	"Scaramouche"	Family	Alice Terry	13	Metro	67
65%	5,098	"Shifting Sands"	Adults	All-Star	13	W. W. Hodkinson	80
65%	6,000	"Social Code"	Family	Viola Dana	13	Metro	73
90%	8,434	"Spanish Dancer"	Adults	Pola Negri	13	Famous Players	81
40%	5,000	"Tango Cavalier"	Adults	George Larkin	13	State Rights	71
65%	5,000	"Tipped Off"	Family	All-Star	13	Pathe	71
80%	8,500	"Unseeing Eyes"	Family	Lionel Barrymore	13	Goldwyn	84
50%	5,000	"Valley of Lost Souls"	Family	All-Star	13	State Rights	73
80%	5,034	"Wild Party"	Family	Gladys Walton	13	Universal	72
95%	7,800	"Woman of Paris"	Adults	Edna Purviance	13	United Artists	62

ADVERTISERS— *Save Postage*

SCREEN OPINIONS does not
accept advertising support
of any nature.

SCREEN OPINIONS BINDERS

Special at \$1.00
POSTAGE PAID

For your own protection be sure
to file every copy of Screen Opin-
ions, as it comes to your desk.
Then it will be at hand when you
want to look up "that" picture you
are going to book.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

DECEMBER 15 to 31, 1923

No. 8

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80%—"ANNA CHRISTIE"
First National—(Page 120)
- 90%—"DAVID COPPERFIELD"
Associated Exhibitors—(Page 116)
- 80%—"ETERNAL CITY"
First National—(Page 115)
- 90%—"FASHION ROW"
Metro—(Page 111)
- 90%—"FLAMING YOUTH"
First National—(Page 119)
- 80%—"IN SEARCH OF A THRILL"
Metro—(Page 116)
- 80%—"NEAR LADY"
Universal—(Page 120)
- 80%—"PIONEER TRAILS"
Vitagraph—(Page 121)
- 80%—"THRILL CHASER"
Universal—(Page 114)
- 80%—"TO THE LADIES"
Famous Players—(Page 123)
- 80%—"TWENTY-ONE"
First National—(Page 124)
- 90%—"UNDER THE RED ROBE"
Goldwyn—(Page 112)
- 80%—"WHEN ODDS ARE EVEN"
Fox—(Page 113)
- 90%—"WHITE TIGER"
Universal—(Page 109)
- 80%—"WILD BILL HICKOK"
Famous Players—(Page 118)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, twice a month, according to merit

One Year.....\$15.00

SUBSCRIPTION RATES:

Foreign: One Year, \$16.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by

JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD

1493 Broadway—Suite 220

VOL. 13

DECEMBER 15 to 31, 1923

No. 8

INDEX

Per Cent	Play	Distributor	Page
80%	"Anna Christie".....	First National	120
65%	"Broken Hearts of Broadway".....	State Rights.....	122
90%	"David Copperfield".....	Associated Exhibitors.....	116
80%	"Eternal City".....	First National.....	115
90%	"Fashion Row".....	Metro	111
90%	"Flaming Youth".....	First National	119
80%	"In Search of a Thrill".....	Metro	116
50%	"Love Pirate".....	F. B. O.	117
80%	"Near Lady".....	Universal	120
80%	"Pioneer Trails".....	Vitagraph	121
65%	"Stephen Steps Out".....	Famous Players	110
80%	"Thrill Chaser"	Universal	114
80%	"To the Ladies".....	Famous Players.....	123
80%	"Twenty-One"	First National.....	124
90%	"Under the Red Robe".....	Goldwyn	112
80%	"When Odds Are Even".....	Fox	113
90%	"White Tiger".....	Universal	109
80%	"Wild Bill Hickok".....	Famous Players	118

No Advertising Support Accepted!

It affords us much pleasure
To have the privilege of wishing
You and yours our sincere
Christmas Greetings

We are, indeed, grateful also,
For the splendid support given
Us during this year.

Screen Opinions

Percentage Figure Values

Masterful.....[Class A-a]—100%	Good.....[Class B]— 65%
Superior.....[Class A-b]— 95%	Average.....[Class C]— 50%
Excellent.....[Class A-c]— 90%	Fair.....[Class D]— 40%
Very Good.....[Class A]— 80%	Poor.....[Class E]— 25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"WHITE TIGER"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Adventures of Three International Crooks in England and America

VALUE
Photography—Excellent—William Fildew.
TYPE OF PICTURE—Sensational—
Humorous.
Moral Standard—Fair.

Story—Excellent—Melodrama—Adults.
Star—Excellent—Priscilla Dean.
Author—Excellent—Tod Browning.
Direction—Excellent—Tod Browning.
Adaptation—Excellent—Tod Browning and
Charles Kenyon.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Universal

CAST
Sylvia Donovan.....Priscilla Dean
Dick Longworth.....Matt Moore
Roy Donovan.....Ray Griffith
"Count" Donnelly }Wallace Beery
Hawkes }

December 15 to 31, 1923.

Footage—7,700 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None

Fascinating Melodrama, Capably Directed and Edited—Small But
Excellent Cast

Humorous melodrama if capably produced never fails to please, and of this type is the latest Priscilla Dean special, "White Tiger," in which Miss Dean is supported by an astonishingly small, but talented and well-selected cast. The fact that the story is written and directed by the same person no doubt has much to do with the consistency and smoothness of action which, together with a certain humorous angle from which the characters view their various adventures, gives the production a fascinating quality that will keep any audience in good humor. Wallace Beery's portrayal of Hawks, an international crook,

(Continued on next page)

No Advertising Support Accepted!

is masterly. Ray Griffith and Matt Moore are also excellent in their respective roles, and no one could fill more convincingly the role of Sylvia Donovan than Priscilla Dean. She has the fearless personality that is demanded of the role. In short, "White Tiger" is a remarkable psychological study. Things happen fast and furious. The attention is momentarily called to some new and absorbing situations, and we feel quite sure that "White Tiger" will prove one of the best box office attractions of the season. It is suitable for a special at usual prices.

STORY OF THE PLAY

Sylvia Donovan and her brother Roy, separated in childhood by the death of their father at the hands of the police, finally become members of a gang of three international crooks, the remaining one being Hawkes, the indirect cause of their father's undoing, but known to them as "Count" Donelli, who poses as Sylvia's father. Roy, unaware that Sylvia is his sister, admires her, while he secretly suspects the Hawkes and Donelli are one and the same man. On their arrival in America, where they mean to make a clean-up, Sylvia becomes interested in Dick Longworth, a young man who brings them in touch with the social element of New York City, where they succeed in stealing some jewels. When the police become suspicious they make a get-away to Longworth's cabin in the Catskills, to which they have been previously introduced by its owner. Here they are surrounded by the police, who have been tipped off by Longworth, who proves to be a detective. Hawkes makes his escape, but is later found dead in the woods. Sylvia becomes Longworth's wife.

PROGRAM COPY—"White Tiger"—Featuring Priscilla Dean

The most fascinating melodrama of the season introduces adventures that will hold you riveted to your chair, and comedy that will keep a laugh on your lips. Priscilla Dean, Wallace Beery, Ray Griffith and Matt Moore are the interesting cast playing the picture.

"STEPHEN STEPS OUT"—[Class B] 65%

(Adapted from "The Grand Cross of the Crescent")

Story:—Youth Who Fails in History Exam Wins Angry Father's Approval Through Big Publicity Stunt

VALUE

Photography—Very good—Faxon Dean.
TYPE OF PICTURE—Ordinary.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Star—Average—Douglas Fairbanks, Jr.
Author—Good—Richard Harding Davis.
Direction—Good—Joseph Henabery.
Adaptation—Good—Edfrid Bingham.
Technique—Good.
Spiritual Influence—Neutral.

CAST

Stephen Harlow, Jr....Douglas Fairbanks, Jr.
Stephen Harlow.....Theodore Roberts
Muley Pasha.....Noah Berry
Harry Stetson.....Harry Myers
Dr. Lyman Black.....Frank Currier
Prof. Gilman.....James O. Barrows
Mrs. Gilman.....Fannie Midgley
Virgil Smythe.....Bertram Johns
Orman.....George Field
Rustem.....Maurice Freeman
Sultan.....Fred Warren
Sultan's Son.....Pat Moore
Secretary.....Jack Herbert
Hotel Proprietor.....Frank Nelson

December 15 to 31, 1923.

Producer—William Elliott and Jesse Lasky Footage—5,000 ft. Distributor—Famous Players

Our Opinion

MORAL OF THE PICTURE—None

Production Moves Slowly—Youthful Star Has Ability, But Lacks Experience—
Not a Girl in the Picture

It will take more than the one starring effort to discover just what is in Douglas Fairbanks, Jr., in the way of dramatic talent. "Stephen Steps Out" does not seem to give the youthful star the right sort of opportunity or to be the right choice for his first effort. Perhaps young Douglas is out of his element in a picture in which there is not a single girl, and there is but one feminine character in the entire cast, and that an elderly lady, played attractively by Fannie Midgley. The fact remains that the director has not succeeded in putting much of a punch into the role of Stephen, or for that matter into the production at any point. It moves slowly, excepting for a few scenes in Turkey where Stephen climbs over the roofs in escape from prison, and then drops into the midst of his pursuers awaiting him on the ground. Douglas, Jr., is a good-looking boy and has his illustrious father's smile, when he plucks up courage to smile. We look for better things from him in his next. Theodore Roberts

(Continued on next page)

No Advertising Support Accepted!

has a fair chance and makes the most of it, and Harry Myers throws spirit into the scenes in which he appears. Frank Currier and James O. Barrows are outstanding figures in the picture.

STORY OF THE PLAY

Stephen Harlow, Jr., was too full of boyish pranks to enjoy studying history while at college, and when his father came to the graduating exercises expecting to see his son handed a diploma, he was shocked to find that he had passed his examinations in every subject excepting history, for which he was awarded five marks. In punishment for his neglect of his studies he is sent by his father to Turkey, accompanied by a tutor, to study the history of Turkey. While he is gone his old history teacher, Professor Gilman, is discharged on suspicion of having flunked him in his exam. Stephen, along with Harry Stetson, a publicity man, puts one over by getting the grand cross of the crescent awarded to Gilman for his service in writing the history of Turkey. But still Stephen has to admit he doesn't know Turkish history. His father believing him to have been instrumental in putting over the publicity stunt that gave Professor Gilman back his position, forgives him.

PROGRAM COPY—"Stephen Steps Out"—Featuring Douglas Fairbanks, Jr.

Don't forget that Douglas Fairbanks, Jr., is the star of "Stephen Steps Out," an adaptation of Richard Harding Davis' story. A fascinating tale of college boys, college professors, and an angry father.

"FASHION ROW"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Romance of Russian Gypsy Girl Who Became Noted Actress and Posed as Princess

VALUE
Photography—Excellent—Oliver Marsh.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Very good—Comedy-melodrama—
Adults.
Star—Excellent—Mae Murray.
Authors—Very good—Sada Cowan and
Howard Higgin.
Direction—Excellent—Robert Z. Leonard.
Adaptation—Excellent—Sada Cowan and
Howard Higgin.
Technique—Excellent.
Spiritual Influence—Neutral.
Producer—Tiffany

CAST
Olga Farinova } Mae Murray
Zita }
James Morton..... Earls Foxe
Eric Van Corland..... Freeman Wood
Mrs. Van Corland..... Mathilde Brundage
Kaminoff Elmer Lincoln
Papa Levitzky..... Sidney Franklin
Mama Levitzky..... Madame Rosanova
Press Agent..... Craig Biddle

December 15 to 31, 1923.

Footage—7,300 ft.

Distributor—Metro

Our Opinion

MORAL O'THE PICTURE—None

Elaborate and Typical Mae Murray Production—Has Box Office Qualifications

Mae Murray fans will not be disappointed in her latest picture, "Fashion Row." It has the "smart" touch that characterizes her productions, the dancing, the fetching display of limbs, pretty gowns, smiles and tears, that has long since become an expected pleasure of Miss Murray's screen performances. "Fashion Row" offers considerably more of an opportunity for breath of interpretation than the ordinary story. In it the star is obliged to play two totally dissimilar roles, to each of which she lends charm and conviction. Those who are looking for a stray note of inspiration or uplift will not find it in "Fashion." On the contrary, they will find only physical appeal, interesting character studies, artistic photography and unblemished direction. The opening scenes of the picture are tragic and temporarily mysterious. The illusion holds until we discover that we have been looking at several scenes of a play in which a famous actress, Olga Farinova, has been performing. Then we are plunged into contemplation of a series of semi-comic flirtations in which Earl Foxe displays an unlooked-for talent for comedy. His portrayal of the role of James Morton, who loves the star until her tragic death at the hands of a man whose face she slashed with a dagger back in Russia, and then marries her sister, who is the blonde image of Olga. Scenes in a Russian cafe, where Olga whirls madly in a gypsy dance, are very well staged. In contrast to this are the scenes in fashion row in a New York hotel, an interesting situation in connection with Olga's marriage into an old New York family on the pretense

(Continued on next page)

Unbiased and Independent Reviews Only!

that she is a Russian Princess. Mae Murray's gowns are as usual designed along artistic lines. She is both brilliant and graceful. An excellent cast supports the star, including Mathilde Brundage, whose portrayal of Mrs. Corland, "to whom no one is possible whose ancestors do not date back to the Mayflower," is flawless, and Elmer Lincoln, who gives a vivid portrayal of the role of Kaminoff, a blood-thirsty Russian. "Fashion Row" is a good box office attraction and can stand extra billing.

STORY OF THE PLAY

Olga Farinova, a famous Broadway star, marries Eric Van Corland, the son of an old and wealthy family of New York, pretending that she is a Russian princess. The pretense holds good until the arrival on the scene of her sister Zita, who is brought to light from her haunts in Sussex street by one, Kaminoff, whose desire for revenge sees an opportunity for fulfilment when he discovers that the plain little Russian girl is the sister of Olga, whose life he swears to take because she slashed his face with a dagger when he insulted her in a Russian cafe years before. In the scenes that follow, Olga, in reply to a note of appeal from her sister, comes to Sussex street and is killed by Kaminoff, and Zita is rescued from a closet where she has been imprisoned by Kaminoff. James Morton, who has always loved Olga, marries Zita, and the close of the story shows them walking down fashion row accompanied by their children.

PROGRAM COPY—"Fashion Row"—Featuring Mae Murray

Olga Farinova's assassination brought to a close a fast and furious career. "Fashion Row", Mae Murray's latest, is more fascinating than all her former productions. Don't miss it.

"UNDER THE RED ROBE"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Famous Swordsman Performing Mission of Richelieu Uncovers Plot of Duke of Orleans Against the King

VALUE

Photography—Excellent—Harold. Wenstrom and Gilbert Warrenton.
TYPE OF PICTURE—Historical—Elaborate.
Moral Standard—Average.

Story—Excellent—Drama—Family.
Cast—Excellent—All-Star—With Robert B. Mantell, John Charles Thomas and Alma Rubens.
Author—Excellent—Stanley Weyman.
Direction—Excellent—Alan Crosland.
Adaptation—Good—Bayard Veiller.
Technique—Excellent.
Spiritual Influence—Average.

CAST

Gil de Berault.....John Charles Thomas
Cardinal Richelieu.....Robert B. Mantell
ReneeAlma Rubens
Father Joseph.....Sydney Herbert
Duke of Orleans.....William H. Powell
Duchess Chevreuse.....Genevieve Hamper
King Louis XIII.....Dan MacLaren
Anne of Austria.....Mary MacLaren
Marie de Medici.....Rose Coghlan
De Cocheforet.....Otto Kruger
Mme. de Cocheforet.....Evelyn Gosnell
ClonGustav von Seyffertitz
LuisMartin Faust
Captain La Rollo.....Arthur Houseman
JeanCharles Judels
Captain of King's Guard.....Arthur Dewey
Captain of Cardinal's Guard.....Andrew Dillon
Lieutenant of King's Guard.....Sidney Booth

December 15 to 31, 1923.

Producer—Cosmopolitan

Footage—10,000 ft.

Distributor—Goldwyn

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Elaborate Production Representing Large Expenditure—Excellent Cast Splendidly Costumed

"Under the Red Robe" is not only an interesting production but a beautiful and very elaborate one. And in spite of the fact that it is much too long, it is entertaining. In its present lengthy state, however, we cannot see how it could be a money maker, and at the same time we can sympathize with the editors who must have had difficulty in knowing what to cut out and what to leave in, so fraught with beautiful things is the material from which they must eliminate. Remarkably lovely exterior locations have been found for the filming of the story—great walls of rock, enchanting woodland scenes, streams gushing through narrow gorges, charming old-fashioned gardens—all of which have been photographed clearly and skilfully, and from the most effective angles. A shot of two men fighting on the edge of a cliff and dropping together into the water beneath, is thrilling inasmuch as the drop is photographed from above. The interior scenes in the king's palace, and also in the palace of the cardinal, are magnificent. Deep perspectives over polished floors groaning beneath the richly attired conventionalities of court ceremony, are dazzlingly

(Continued on next page)

No Advertising Support Accepted!

beautiful. A peculiar fault occurs in the picture which will doubtless be less noticeable when the final cutting is done—the court, the king and the cardinal drop out of sight almost long enough to be forgotten, while the romance and adventures of Gil de Berault and Renee are being described. The role of Cardinal Richelieu is played in a finished manner by Robert B. Mantell, and John Charles Thomas gives one of the best performances of the picture as Gil de Berault. He is physically well suited to the character and besides gives a sympathetic rendition of the part. Dan MacLaren is also a success as King Louis XIII. He maintains the shifting glance and uncertainty of purpose with which this monarch is credited. Rose Coghlan grasps every opportunity afforded her in the role of Marie de Medici, lending to it decided individuality and dignity. Mary MacLaren's opportunities as Anne of Austria are few, but Miss MacLaren looks charming in the magnificent court robes. Gustave Von Seyffertitz is excellent as Clon, the faithful servant of the De Cocheforet, whose tongue has been torn out years previous. Alma Rubens is beautiful in the role of Renee, lending to the character the womanly tenderness which it requires. Without sufficient space to enumerate the good points of each member of the cast, suffice it to say that it is an unusually capable one throughout.

STORY OF THE PLAY

During the reign of King Louis XIII of France, a weakling monarch, Cardinal Richelieu became the most powerful influence in the kingdom, while the king's brother, the Duke of Orleans, outwardly pacific, plotted to depose his brother and gain the throne for himself. At the same time De Cocheforet, a strong supporter of the cause of liberty, was stirring the populace to rebellion, and Gil de Berault, a noted gambler and swordsman, known as the "Black Death," was commissioned by Richelieu to arrest De Cocheforet and bring him before the cardinal. Worming his way into the home of De Cocheforet de Girault becomes infatuated with Renee, de Cocheforet's sister, who trusts him and eventually tells him where her brother is in hiding. In the events that follow de Berault uncovers the plot of the Duke of Orleans, and is rewarded by being pardoned of a former offense and being given the hand of Renee in marriage. The fall of Richelieu and his speedy restoration in the favor of the king for his aid in quelling rebellion, is also a part of the story.

PROGRAM COPY—"Under the Red Robe"—With an All-Star Cast

Magnificently staged, thrilling, romantic and historically interesting, "Under the Red Robe" is a production that you should not miss. Robert B. Mantell, the celebrated Shakespearean actor, plays the role of Richelieu, supported by an excellent cast.

"WHEN ODDS ARE EVEN"—[Class A] 80%

(Especially prepared for screen)

Story:—Romance and Adventures of Mining Engineer in Race for Australian Mine Purchase

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Satisfying—Sensational
Moral Standard—Average.

Story—Very good—Melodrama—Family.
Star—Good—William Russell.
Author—Very good—Dorothy Yost.
Direction—Very good—James Flood.
Adaptation—Very good—Dorothy Yost.
Technique—Very good.
Spiritual Influence—Neutral.

Producer—Fox

CAST

Jack Arnold.....William Russell
Caroline Peyton.....Dorothy Devore
Neal Travis.....Lloyd Whitlock
Clive Langdon.....Frank Beal
British Consul.....Allan Cavan

December 15 to 31, 1923.

Footage—4,284 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—Where There's a Will There's a Way

Old Theme, But Development Interesting—Settings Attractive—Some Thrilling Action

The latest William Russell feature, "When Odds Are Even," is likely to be popular with the average public, not because of anything new or extraordinary in the story, but because of attractive setting and development. Much of the action takes place aboard ship, and a good deal on a rock-bound coast supposed to represent the Australian seacoast. The picture is well directed, character outline is satisfactory, and the amount of spirited action which usually accompanies tales of struggle and intrigue connected with the acquisition of mining property. William Russell plays the role of Jack Arnold, mining engineer, satisfactorily, and Dorothy Devore is charming as the girl of the story

(Continued on Next Page)

Unbiased and Independent Reviews Only!

who fights for the hero in spite of her uncle and drunken fiancé whose business it is to defeat Arnold. Lloyd Whitlock and Frank Beal have the heavy roles, which they play intelligently. The production is nicely photographed.

STORY OF THE PLAY

Jack Arnold, mining engineer, is sent by his employer to secure possession of a valuable opal mine in Australia. Arnold makes the boat by jumping off the dock as the vessel is moving out, and then discovers he has not enough money to pay his voyage. His predicament is overcome by Caroline Peyton, who has overheard his conversation with the purser, and who deposits his fare with the captain. Arnold sees the name on the check, and later takes advantage of an opportunity to talk to her. The remainder of the story is consumed with adventures on the coast of Australia, where Langdon, Caroline's uncle, together with her fiancé, fight Arnold for first chance on the mine. Caroline's sympathies are with Arnold and later she frees herself from her drunken fiancé to become engaged to Jack, whose quick wit secures the mine from the original owner.

PROGRAM COPY—"When Odds Are Even"—Featuring William Russell

A thrilling tale of love and adventure—a hazardous race for an opal mine—a red-blooded tale of a struggle for riches in Australia. William Russell and a fine cast play the picture.

"THRILL CHASER"—[Class A] 80%

(Especially prepared for screen)

Story:—Adventures of Cowboy Who Wanted to Be a Movie Star

VALUE

Photography—Very good—Virgil Miller.

TYPE OF PICTURE—Humorous.

Moral Standard—Average.

Story—Very good—Comedy—Family.

Star—Good—Hoot Gibson.

Authors—Very good—Edward Sedgwick and

Raymond L. Schrock.

Direction—Very good—Edward Sedgwick.

Adaptation—Very good—E. Richard Schayer.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Universal

Footage—5,196 ft.

Distributor—Universal

CAST

Omar K. Jenkins.....	Hoot Gibson
Olala Ussan.....	Billie Dove
Sheik Ussan.....	James Neill
Prince Ahmed.....	William E. Lawrence
Lem Bixley.....	Bob Reeves
Rudolph Biggodo.....	Gino Garrado
Abdul Bey.....	Lloyd Whitlock

December 15 to 31, 1923.

Our Opinion

MORAL O'THE PICTURE—There Is No Royal Road to Stardom

Amusing Burlesque—Best of Hoot Gibson Features—Good Comedy in Studio Scenes

"The Thrill Chaser" is easily the best of the Hoot Gibson features to date. That is to say it contains real comedy, a combination of farce and burlesque that will pull a laugh to almost every scene, and is subtitled to match. The opening scenes show the hero cowboy sitting underneath a tree reading from Omar Khayyam, "a loaf of bread, a jug of wine and thou," at which moment a girl appears on the other side of the tree who, astonished at the class of literature he is reading says, "I thought you were a cowboy." To which he replies "So I am—but some of us can read." The comedy hurries along in this rollicking vein from first to last. The scenes in the studio where the cowboy, asking for a meagre two thousand a week, is forced to content himself with three bucks a day, and where in place of riding a horse he becomes the son of Nero, and rushes on, spear in hand, to inform Veronicus that "Vesuvius is ruptured," are among the funniest in the picture. His sojourn in Arabia, doubling for an Arabian prince, affords some good comedy and a few thrills, all of which finds the star in good form and doing his best. Billie Dove does well without much opportunity, and the cast is good throughout.

STORY OF THE PLAY

Omar K. Jenkins, after riding after a train and placing a young lady on it from the back of his horse, learns that Bill Hart gets three thousand dollars a week for doing the same thing that he has done. And so Omar hies him to Hollywood, demanding not less than two thousand a week to ride anything on four legs. His dream of wealth and stardom are soon over when he is cast as a Roman soldier and after two or three vain efforts is fired off the set. He goes to Arabia at a big salary to double for a Sheik and falls in love with one of the women of the harem, with whom he elopes.

PROGRAM COPY—"The Thrill Chaser"—Featuring Hoot Gibson

The funniest of all Hoot Gibson features. Thrilling adventures of a cowboy who would be a movie star and ends by doubling for a Sheik in Arabia.

No Advertising Support Accepted!

"ETERNAL CITY"—[Class A] 80%

(Suggested by novel of same name)

Story:—Romance of Woman Sculptor Who, Believing Lover Dead, Accepts
Luxury From Count

VALUE

Photography—Very good—Arthur C. Miller.
TYPE OF PICTURE—Sentimental.
Moral Standard—Fair.

Story—Very good—Drama—Adults.
Cast—Very good—All-Star.
Author—Very good—Hall Caine.
Direction—Very good—George Fitzmaurice.
Adaptation—Very good—Ouida Bergere.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Samuel Goldwyn

CAST

Donna Roma.....Barbara LaMarr
Baron Bonelli.....Lionel Barrymore
David Rossi.....Bert Lytell
Bruno.....Richard Bennett
Minghelli.....Montagu Love

December 15 to 31, 1923.

Footage—7,800 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—None

Modernized Version of Famous Novel Disappointing—Title Misleading to
Those Familiar With Original

We are not clear as to why a modernized version of "The Eternal City" was thought necessary by the producer; nor do we believe this modernized version will satisfy persons who are familiar with the original story. As we recall the original the production under criticism follows in spirit the main thread of the story, but has chosen an environment all its own for the setting of some of the main incidents of the story, introducing the present Fascisti movement in Italy as a means of bringing about a contact of hero and heroine. Scenes in Rome at the time of declaration of the world war are also important to the latest version of the story. The picture was made in Rome under the supervision of Hall Caine, author of the story, and so we must be satisfied with the result. Authentic settings are a feature of the picture, including as they do many points of interesting Rome. Views of the Coliseum photographed from above are interesting results of modern methods of photography, and the early moments of the picture in and about the home of Donna Roma, and also the boyhood of David Rossi spent with the beloved vagabond, Bruno, are romantic, sometimes tinged with comedy, and delightfully picturesque. It did not seem to the writer that the role of Baron Bonelli, as developed, offered sufficient opportunity for an actor of Lionel Barrymore's ability. Some other choice than Bert Lytell might have fitted the role of David Rossi, although Mr. Lytell gives a fairly satisfactory performance. Richard Bennett's Bruno is one of the most finished portrayals of the picture, and Barbara La Marr is charming as Donna Roma. Montagu Love also scores success in the role of Minghelli. The modernized version of "The Eternal City" should draw well in Italian communities, and will doubtless be greeted with enthusiasm in neighborhood houses, where the popularity of the novel and its author give the picture an added interest.

STORY OF THE PLAY

David Rossi, befriended as a boy by a peasant vagabond named Bruno, is offered a home by Doctor Roselli, whose little girl, Roma, has longed for a playmate. The grief expressed by Bruno and David at parting wins Bruno a job in the Roselli gardens, where he remains with his beloved David until the latter enlists when Italy is called upon to enter the world war. Following the death of her father and the false report of David's death, Roma accepts the aid of Baron Bonelli in continuing her studies in sculpture, and is installed in luxurious quarters in Rome. In spite of the fact that Roma has broken her troth with David because of her belief in pacifism, her thoughts are ever of him. But when David returns and becomes a leader of the Fascisti, it is with difficulty that she finally persuades him that the scandal concerning her is groundless. In the events that follow the baron, who has been using the war as a means for personal gain, is killed in a fight with David. The close of the story shows Roma and David happy as in former years.

PROGRAM COPY—"The Eternal City"—Featuring Barbara La Marr,
Lionel Barrymore and Bert Lytell

A thrilling tale of love during the world war—a modernized version of "The Eternal City", with an up-to-date touch that you are going to like. Lionel Barrymore, Barbara LaMarr and Bert Lytell are in the cast.

Unbiased and Independent Reviews Only!

"DAVID COPPERFIELD"—[Class A-c] 90%

(Adapted from novel of same name)

Story:—Experience of Orphan Boy Misused by Stepfather

VALUE

Photography—Excellent—Not credited.
 TYPE OF PICTURE—Interesting—Quaint.
 Moral Standard—Average.

Story—Excellent—Drama—Family.
 Cast—Excellent—All-Star.
 Author—Excellent—Charles Dickens.
 Direction—Excellent—A. W. Sandberg.
 Adaptation—Excellent—L. Skands.
 Technique—Excellent.
 Spiritual Influence—Average.
 Producer—Not credited

CAST

Little David.....Buddy Martin
 David Copperfield.....Gorm Smidd
 Agnes.....Karen Winther
 Aunt Betsy Trotwood.....Marie Dinesen
 Mr. Micawber.....Frederick Jensen
 Uriah Heep.....Rasmus Christiansen
 Dorah Spenlow.....Karina Bell
 Peggotty.....Karen Caspersen

December 15 to 31, 1923.

Footage—6,282 ft.

Distributor—Associated Exhibitors

Our Opinion

MORAL O'THE PICTURE—A Thoughtless Act Can Make No End of Trouble

Exquisite and Sympathetic Picturization of Celebrated Novel

Anyone who appreciates the picturesqueness of the Charles Dickens characters will be well repaid for time spent in viewing the screen adaptation of "David Copperfield." So life-like are the various people of the picture that they might have stepped from the pages of the book itself. It is as if adapters and director had felt a genuine reverence in converting this classic to the screen, so sympathetic is the pictured version. The cast, composed of foreign names, is wisely chosen. Buddy Martin, for instance, is just the little boy to play the David of the boyhood period, and Gorm Smidd, less satisfactory in type than the former, plays intelligently. Marie Dinesen's Betsy Trotwood is a work of art, and Frederick Jensen's conception of the good-natured but irresponsible Mr. Micawber seems thoroughly correct. The three younger women, Peggotty, Agnes and Dorah, are exquisitely portrayed by Karen Caspersen, Karen Winther and Karina Bell. Although the production is said to have been made in Germany, the atmosphere is thoroughly English, and there is nothing in either interior or exterior sets to suggest its having been made anywhere but on the exact locations of the story.

STORY OF THE PLAY

David Copperfield's young life was happy until his mother remarried and their home was made miserable by his cruel stepfather. His mother dies of a broken heart and David is sent to London to earn his keep. In the course of circumstances he finds his way to his Aunt Betsy Trotwood, whose only grudge against him at birth was that he happened to be a boy instead of a girl, Aunt Betsy having no use for men. The story of the picture includes incidents of his romance with Agnes, his marriage to Dorah and later his marriage to Agnes after the death of Dorah.

PROGRAM COPY—"David Copperfield"—With an All-Star Cast

Whether you have or have not read the celebrated Charles Dickens novel "David Copperfield" you cannot fail to be interested in the fascinating film presentation of the story. It is human, romantic and extremely picturesque.

"IN SEARCH OF A THRILL"—[Class A] 80%

(Adapted from a story of same name)

Story:—Girl Posing as Apache Taught Lesson of Humanity by Author

VALUE

Photography—Very good—John Arnold.
 TYPE OF PICTURE—Spirited.
 Moral Standard—Average.

Story—Very good—Drama—Family.
 Star—Very good—Viola Dana.
 Author—Very good—Kate Jordan.
 Direction—Very good—Oscar Apfel.
 Adaptation—Very good—Basil Dickey and Winifred Dunn.
 Technique—Very good.
 Spiritual Influence—Average.
 Producer—Metro

CAST

Ann Clemance.....Viola Dana
 Sir George Dumphy.....Templar Saxe
 Lila Lavender.....Mabel Van Buren
 Tommy Perkins.....Robert Schable
 Adrian Torrens.....Warner Baxter
 Rene.....Rosemary Theby
 Jeanne.....Walter Miller

December 15 to 31, 1923.

Footage—5,000 ft.

Distributor—Metro

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—It Is a Crime to Surround Pet Animals With Luxury While Children Are Starving in the Streets

Spirited Production—Good Apache Dancing—Humorous Situations and Excellent Cast

Viola Dana scores a hit in "In Search of a Thrill," which is considerably better than many of her recent features. She is surrounded by a good cast, and director Apfel, together with an expert technical staff, has succeeded in putting across an original sort of story, in a more or less original way. At any rate, "In Search of a Thrill" is sufficiently different from the average program picture to attract on its own account. The characters are interesting and well cast. Mabel Van Buren, as Aunt Lila, is quite amusing and does what is expected of her, grows hysterical over nothing, and dances clumsily enough to get a laugh. Templar Saxe fits the role of the English Lord as if the part had been made for him, and Robert Schable is excellent as Tommy Perkins, in love with Aunt Lila. One of the most amusing features of the picture is a pet monkey that cuddles familiarly on Miss Dana's shoulder, and an Apache dance by Rosemary Theby and Walter Miller is well done and entertaining. Viola Dana also joins in the dance, at the close of which she knocks her partner flat on the floor for attempting to kiss her, arousing the jealousy of Rene, the real dancing partner, who flashes a wicked knife. The lesson taught by the young author and lover of Ann Clemance, when he takes her into the slums and shows her some of the misery that her wealth might help to alleviate, is a good one. This will be found to be a satisfactory program picture by the majority of exhibitors.

STORY OF THE PLAY

Ann Clemance suddenly inherits wealth and along with it develops a thoughtless attitude toward life in general, cherishing a monkey without considering the good to which her money might be put in helping human beings who need it. A young author, Adrian Torrens, whom she has known for a long time, registers his disgust of her actions, and one evening when she is caught masquerading as an Apache in search of a thrill, he rescues her from the police and takes her through the slums, showing her something of the other side of life, and incidentally denouncing the type of woman to which she belongs. The lesson has its impression, and the story ends with Ann resolving to replace the monkey with needy children, while Adrian is content to be her happy husband.

PROGRAM COPY—"In Search of a Thrill"—Featuring Viola Dana

Ann Clemance loved her jewels, her pet monkey, and a lot of mad pleasure. It took a race with the police and a look at herself in the mirror of a young man's mind to persuade her that life had a serious side, and that she was shirking responsibilities. Pretty Viola Dana is the star.

"LOVE PIRATE"—[Class C] 50%

(Especially prepared for screen)

Story:—Ex-Convict Saves Daughter by Shooting Cafe Owner and Avenges Own Wrong

VALUE

Photography—Average—Jack Faqua.
TYPE OF PICTURE—Cheaply Sensational.
Moral Standard—Fair.

Story—Average—Melodrama—Adults.
Cast—Good—All-Star.
Author—Average—William Lester.
Direction—Average—Richard Thomas.
Adaptation—Average—William Lester.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Not credited

CAST

Steve Carnan.....Melbourne McDowell
Ruby Le Mar.....Carmel Myers
Tim Gordan.....Charles Force
Ruth Revere.....Kathryn McGuire
Chief Deputy Hugh Waring...Clyde Fillmore
Gregg Winslow.....John Tonkey
Mrs. Carnan.....Carol Holloway
Joe Harris.....Edward W. Borman
Cyrus Revere.....Spottiswoode Aitken

December 15 to 31, 1923.

Footage—5,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—None

Cheaply Sensational Development in Production Founded on Trivial Story

We cannot imagine becoming enthusiastic over "The Love Pirate," which is a cheaply sensational picture in which the innocent girl visits the city to study music and is lured into the apartment of the keeper of a cafe, who is

(Continued on Next Page)

Unbiased and Independent Reviews Only!

murdered by the girl's father to prevent harm coming to the girl. The obviousness of situations prevents the action many times from carrying conviction. The cast is a capable one, with the merits for acting going to Carmel Myers, Clyde Fillmore and Melbourne McDowell. The picture is fairly well directed, but we do not recommend it as an unquestionable hit. It is not fair to close without a word of recommendation for pretty Kathryn McGuire, who is charming in the role of Ruth.

STORY OF THE PLAY

Ruth Revere, a pretty musician, comes to town to study, and in the course of events she plays the violin in the "Blackbird," a notorious cafe run by one Carnan. Carnan quickly transfers his affections from Ruby Le Mar, a dancer, to Ruth. When Carnan is ordered to close the resort because of illicit liquor traffic, his cousin, who is employed in the district attorney's office, tries to prevent publicity on account of Carnan's wife. Just about that time Carnan lures Ruth to an apartment where he attacks her, and drops dead from a bullet wound as Ruth's father, who has served a prison sentence through Carnan's perfidy, shoots him from the window. The story closes happily when Ruth and her lover are betrothed.

PROGRAM COPY—"The Love Pirate"—With an All-Star Cast

The story of a girl violinist and her unhappy experience with the unscrupulous manager of a cafe is thrillingly related in "The Love Pirate", in which Carmel Myers, Kathryn McGuire, Melbourne McDowell and Clyde Fillmore are outstanding members of the cast.

"WILD BILL HICKOK"—[Class A] 80%

(Especially prepared for screen)

Story:—Romance of Wild Westerner in Frontier Days

VALUE

Photography—Very good—Dwight Warren.
TYPE OF PICTURE—Romantic—Sensational
Moral Standard—Average.

Story—Good—Romantic melodrama—Family.
Star—Very good—William S. Hart.
Author—Good—William S. Hart.
Direction—Very good—Clifford Smith.
Adaptation—Very good—J. G. Hawks.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Wild Bill Hickok.....William S. Hart
Calamity Jane.....Ethel Grey Terry
Elaine Hamilton.....Kathleen O'Connor
Jack McQueen.....James Farley
Bat Masterson.....Jack Gardner
Clayton Hamilton.....Carl Gerard
Col. Horatio Higginbotham.....William Dyer
Bob Wright.....Bert Sprotte
Joe McCord.....Leo Willis
Fancy Kate.....Naida Carle
Gambler.....Herschel Mayall

Producer—William S. Hart

Footage—6,893 ft.

Distributor—Famous Players

December 15 to 31, 1923.

Our Opinion

MORAL O'THE PICTURE—None

Typical Hart Production Should Draw—Story Trivial—Convincing

William Hart's return to the screen after months of retirement should prove interesting to his many admirers, even if his choice of screen material is not quite up to the standard of former Hart productions. "Wild Bill Hickok" gives him a romantic role in which he has the ill-fortune to fall in love with a pretty married woman, believing her to be single. The hero pulls considerable agony over this situation, and in the intervals are a few bits of comedy and some wild shooting after he has been challenged to prove up against failing eyesight. This latter situation adds to the human interest element, but on the whole the story is weak. Ethel Grey Terry and Kathleen O'Connor do well in the leading feminine roles. Others of the cast who are deserving of special mention are Herschel Mayall, James Farley, Jack Gardner and Bert Sprotte. Naida Carle gives a good performance in the role of Fancy Kate. We will look for better things in William Hart's next. Don't boost this one too strongly.

STORY OF THE PLAY

Wild Bill Hickok is noted for his skill with a gun, and after various adventures he is called on to befriend Elaine Hamilton and her sick husband from Jack McQueen, proprietor of the saloon, who recognizes Mrs. Hamilton's charms. Bill, believing Hamilton to be Elaine's brother, allows himself to fall in love with her. Calamity Jane loves Bill also, and when his eyesight fails him and things begin to go wrong, Jane proves a good friend. Bill's protective qualities are kept in practice trying to keep Hamilton out of trouble when McQueen lures him into a gambling trap, and in fighting for the women of the story.

PROGRAM COPY—"Wild Bill Hickok"—Featuring William S. Hart

"Wild Bill Hickok", William S. Hart's latest picture, is thrilling enough to remind you of the romantic western hero's former triumphs. Gun play and romance characterize the picture.

No Advertising Support Accepted!

"FLAMING YOUTH"—[Class A-c] 90%

(Adapted from novel of same name)

Story:—Experience of a Flapper in the Whirl of Modern Life

VALUE

Photography—Superior—J. C. Van Trees and Roy Carpenter.
TYPE OF PICTURE—Sensuous—Unusual.
Moral Standard—Low.

Story—Excellent—Comedy-drama—Adults.
Star—Excellent—Colleen Moore.
Author—Excellent—Warner Fabian.
Direction—Excellent—John Francis Dillon.
Adaptation—Excellent.
Technique—Excellent.
Spiritual Influence—Neutral.

CAST

Patricia Fentriss.....Colleen Moore
Cary Scott.....Milton Sills
Doctor Bobs.....Elliott Dexter
Dee Fentriss.....Sylvia Breamer
Mona Fentriss.....Myrtle Stedman
Connie Fentriss.....Betty Francisco
Ralph Fentriss.....Phillips Smalley
Jamieson James.....Walter McGrail
Monty Standi.....Ben Lyon
Fred Browning.....George Barraud
Warren Graves.....John Patrick
Leo Stenak.....Gene Carrado
Annie.....Gertrude Astor
Sidney Rathbone.....Michael Dark

December 15 to 31, 1923.

Producer—Jack Dillon

Footage—8,434 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Fictitious Plane of Modern Jazz-Infested Society Disastrous to Morals of Youth

Startlingly Human, Artistically Made, But Unmoral in Effect—Colleen Moore
Delightful in Best Opportunity of Her Career

We cannot see how "Flaming Youth" can escape criticism from people of moral responsibility. The trend of the production is distinctly unmoral in spite of the fact that it reflects a startlingly true picture of a modern type of society which exists under the influence of jazz and booze. It is interesting in the extreme because Director John Francis Dillon, in his first picture of any importance, has displayed remarkable acquaintance with the psychology of the times, with cause and effect as related to the characters of the story, and with his theme in general. Colleen Moore has made an unquestionable record as a screen flapper, for there is not a mood to which this curious type of feminine is subject that is not reflected in Miss Moore's face at some period or other of the picture. The production is elaborately and beautifully staged. It is considerably too long, and will be improved when a few hundred feet are eliminated from the latter half, including some of the kissing scenes. The spectator is apt to be touched with pity, as well as being amused, as the flapper satisfies her hunger for petting, in the arms of every nice looking man she meets. And we are not sure that the production does not contain a lesson for mothers and fathers who choose to take it seriously. Original comedy, some pathos, and, as startlingly vivid a picture of the jazzy whirl of modern life as one could ever wish to see, and to regret, for that matter, is found in "Flaming Youth." The cast is composed of players well suited to the characters they portray. Myrtle Stedman, as Mona, is not easily forgotten. Milton Sills and Elliott Dexter are excellent in principal roles. Phillip Smalley also does well, and for that matter, who among them does not do well? Don't bring the children to see this picture—it is only for the mature mind.

STORY OF THE PLAY

Patricia Fentriss, daughter of a mother who "turned her home into a neighborhood" and a father who found his pleasure wherever he could, steps into the world of Jazz with only her own natural emotions to guide her. Pat, as she is called, tries whatever she sees other girls doing, including cuddling into the arms of every man she meets. Previous to her death by heart failure, Mrs. Fentriss called Pat to her and told her the combination of the wall safe in her bedroom, into which Dr. Bobs, who has always loved Mrs. Fentriss, has promised to place letters of information regarding Pat's conduct. Through these letters she learns how her acts are regarded by another. An old lover of her mother's, Cary Scott, calls to see Mrs. Fentriss, not knowing that she has died. Scott is immediately buttonholed by Pat, and a romance develops in spite of the fact that Scott is already married. After many adventures at Jazz parties Pat escapes becoming engaged to the wrong man, and marries Cary Scott after he has obtained a divorce from a wife who has neglected him.

PROGRAM COPY—"Flaming Youth"—Featuring Colleen Moore

Pat Fentriss is the most fetching flapper ever turned loose on the screen. You are going to be held spellbound by Colleen Moore's portrayal of a young girl let loose among modern jazz hounds. A fine cast supports the star.

No Advertising Support Accepted!

"NEAR LADY"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Manicurist and Adventures With Newly Acquired Wealth

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Humorous.
 Moral Standard—Average.

Story—Very good—Comedy.
 Star—Very good—Gladys Walton.
 Author—Very good—Frank R. Adams.
 Direction—Very good—Herbert Blache.
 Adaptation—Very good—Hugh Hoffman.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Producer—Universal

CAST

Nora Schultz.....Gladys Walton
 Basil Van Bibber.....Jerry Gendron
 Standuppolus Kornpoppulus.....Harry Mann
 Bridget Schultz.....Kate Price
 Herman Schultz.....Otis Harlan
 Aunt Maggie Mahaffey.....Florence Drew
 Stuyvesant Van Bibber.....Emmett King
 Mrs. S. Van Bibber.....Henrietta Ford

December 15 to 31, 1923.

Footage—4,812 ft.

Distributor—Universal

Our Opinion

MORAL O' THE PICTURE—None

Good Comedy—The Kind That Draws—Excellent Vehicle for Gladys Walton

There can be no question regarding the box office value of the latest Gladys Walton production, "The Near Lady." A glance at the cast, including Otis Harlan and Kate Price, both well known for their aptitude at comedy, is sufficient to assure major satisfaction. The picture is well edited and is subtitled in a way that will amuse the average audience through humorous relationship to the action of the play. The situation in which the inventor of a sausage machine becomes wealthy and tries to enter his brood in the social Blue Book is just as amusing as can be. Miss Walton is excellently cast, and in fact has not been seen to as good advantage in some time as in the role of the pretty manicurist who finally landed in society and married one of its sons. Scenes on the golf links with the Schultz family doing its best, and endeavors at entertainment in which the lack of social etiquette affords a number of funny situations, will draw plenty of laughter. Florence Drew, as an old eccentric relative who invariably brought disgrace on the family by smoking a pipe on swell occasions, gives a notable performance. The exhibitor can bank on this one and can afford to tell his patrons about it in advance. Jerry Gendron, a new leading man, makes good in the role of Basil Van Bibber.

STORY OF THE PLAY

Nora Schultz, manicurist, and daughter of Herman Schultz, whose dreams of wealth through an invention, in the shape of a sausage machine, finally came true, comes face to face with a handsome young man, a former customer, at a moment when social ambition is about to be realized. The catastrophe which might have happened through his knowledge of her former vocation, is prevented when the young man's father becomes bankrupt, and marriage with Nora is looked upon as a means of salvation for the Van Bibber family. After pretending to be in love to please their parents, they finally realize that they really are in love with one another; and after a series of interesting incidents they marry.

PROGRAM COPY—"The Near Lady"—Featuring Gladys Walton

You'll laugh all the way home after seeing Gladys Walton in her latest feature, "The Near Lady." Miss Walton is supported by a cast including Otis Harlan and Kate Price.

"ANNA CHRISTIE"—[Class A] 80%

(Adapted from play of same name)

Story:—Adventures and Romance of Sea Captain's Neglected Daughter

VALUE

Photography—Very good—Henry Sharp.
TYPE OF PICTURE—Sensational.
 Moral Standard—Average.

Story—Very good—Melodrama—Adults.
 Cast—Very good—All-Star—With Blanche Sweet, William Russell, Eugenie Besserer and George Marion.
 Author—Very good—Eugene O'Neill.
 Direction—Very good—John Griffith Wray.
 Adaptation—Very good—Bradley King.
 Technique—Very good.
 Spiritual Influence—Average.
 Producer—Thomas H. Ince

CAST

Anna Christie.....Blanche Sweet
 "Chris".....George Marion
 Matt Burke.....William Russell
 Martha.....Eugenie Besserer

December 15 to 31, 1923.

Footage—7,631 ft.

Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Strong Drink Is Apt to Leave an Ugly Trail

Human Interest Production Moves With Melodramatic Swing—Good Audience Picture

A pictorial character study is always interesting—that is if the characters are correctly painted. In the case of "Anna Christie" the result is satisfactory, perhaps more than ordinarily so. One cannot easily forget Eugenie Besserer's portrayal of the drunken Martha, her meeting of the daughter of the man to whom she looks for her liquor and her keep, and her discovery that in place of the innocent child old Chris had expected, came a girl who had lived beyond her years—a neglected, stained/bit of driftwood. Blanche Sweet's conception of Anna is commendable. She portrays the various moods of misery and joy which the character calls for with fine effect, although it does seem that a more restrained method would have been more effective in the scenes where she struggles with her love for Matt Burke. Here, on the contrary, William Russell, as Matt, scores his biggest success. Mr. Russell gives an excellent portrayal of this character throughout the play. George Marion, as old Chris, who neglected family and friends for the sea, and lost caste through drink, gives one of the best character portrayals of the picture. This is an interesting production. It is developed in a strongly melodramatic fashion, which may recommend it to the average public.

STORY OF THE PLAY

Anna Christie, daughter of Chris Christopherson, a sea captain, who had neglected child and wife for the sea comes to New York from Minnesota to seek her father. At the cafe, the address he has given her, she is met by Martha, a drunken woman who is being kept by her father. Martha learns previous to the meeting of father and daughter that the girl is not the innocent child Chris expects, for Anna not only drinks and smokes, but tells a tale of misery caused by brutal cousins, by one of whom she had been attacked and then thrown out into the world. Chris brings Anna to the only home he has to offer her on a coal barge of which he is captain, and where she lives happily until Matt Burke, a sailor rescued from the sea, causes her to forget that she had no use for men and also to remember sadly reasons why she believed herself unworthy to become his wife. After a series of adventures, in which Matt is the moving spirit, the story ends happily with the betrothal of Anna and Matt.

PROGRAM COPY—"Anna Christie"—Featuring Blanche Sweet, William Russell, Eugenie Besserer and George Marion

Anna Christie was just a bit of driftwood, the result of a father's neglect. You will be thrilled by the strangely human production "Anna Christie", in which Blanche Sweet plays the title role, supported by William Russell, George Marion and Eugenie Besserer.

"PIONEER TRAILS"—[Class A] 80%

(Especially prepared for screen)

Story:—Romance of Western Pioneer Days—Youth Wrongly Accused of Step-Mother's Murder

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.

Story—Very good—Melodrama—Family.
Stars—Very good—Cullen Landis and Alice Calhoun.
Author—Very good—C. Graham Baker.
Direction—Very good—David Smith.
Adaptation—Very good—C. Graham Baker.
Technique—Very good.
Spiritual Influence—Average.

CAST

Robert Dale	}	Cullen Landis
Jack Plains		
Rose Miller		Alice Calhoun
Phillip Blaney		Bertram Grassby
"Easy Aaron"		Otis Harlan
Rodney Miller		Dwight Crittenden
Mrs. Salter		Virginia True Boardman
"Laundry Lou"		Aggie Herring
Parson		Nelson McDowell
Bill Slater		W. J. Dyer
Sheriff		Joe Rickson

December 15 to 31, 1923.

Producer—Albert E. Smith

Footage—6,600 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Entertaining Melodrama of Pioneer Days—Good Cast and Efficient Direction

Interesting backgrounds constitute one of the attractions of "Pioneer Trails," a tale of California's gold strike of 1849, or rather, of events connected with the trail of the pioneer, its hardships and mishaps. Scenes in the first reel describe vividly an attack on a westward bound party, by Indians and the total

(Continued on next page)

Unbiased and Independent Reviews Only!

destruction of the wagon train by fire. The only survivor of the party, a boy, is adopted by a prospector. Cullen Landis gives a creditable performance in the role of the youth who is made the innocent victim of a tragedy. He has the romantic qualifications which the role demands. Alice Calhoun does well as the heroine, who is subjected to the unhappy ordeal of a mock marriage after witnessing a murder committed by the man she is forced to marry. Virginia True Boardman is pleasing as Mrs. Salter, the mother heart of the picture, and the life of the party is Otis Harlan, as "Easy Aaron" Cropsey. Mr. Harlan's portrayal of this amusing character is the most creditable portrayal of the production. Aggie Herring also is deserving of praise. Her "Laundry Lou" is a colorful bit of acting. Bertram Grassby makes a good heavy, and Nelson McDowell makes good as the fake parson. "Pioneer Trails" is a good feature for the regular program—considerably above the average picture of its type. The costuming of the period is picturesque.

STORY OF THE PLAY

Jack Plains, the sole survivor of a party attacked by Indians in an attempt to reach the gold fields of California in 1849, is reared by foster parents, and later falls in love with Rose Miller, daughter of a mining man, and who is also loved by an unscrupulous associate of her father, who remains at the cabin of Jack's foster parents during Mr. Miller's absence on business. Blaney shoots and kills Mrs. Salter, Jack's foster mother, who interferes when he attempts to attack Rose, and frames Jack with the murder. Rose is kidnapped and forced into a mock marriage, which she believes to be real. Her escape and appearance at Jack's trial saves him from being hung. Jack learns that Mr. Miller has his mother's property in charge for him, and the story ends with his betrothal to Rose.

PROGRAM COPY—"Pioneer Trails"—With Cullen Landis and Alice Calhoun

You will like this tale of pioneer days, when the Indians were the menace of the covered wagon. Don't miss this thrilling romance with Cullen Landis and Alice Calhoun featured.

"BROKEN HEARTS OF BROADWAY"—[Cl. B] 65%

(Adapted from play of same name)

Story:—Girl's Experience Trying to Walk the Chalk on Broadway

VALUE

Photography—Very good—J. R. Diamond.
TYPE OF PICTURE—Interesting—Vivid.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Cast—Good—All-Star—With Colleen Moore,
Alice Lake and Johnny Walker.

Author—Good—J. K. MacKurdy.
Direction—Good—Irving Cummings.
Adaptation—Good—Hope Loring and Louis
Duryea Lighton.

Technique—Good.
Spiritual Influence—Fair

Producer—Irving Cummings

CAST

Mary Colleen Moore
Bubbles Alice Lake
Song Writer Johnny Walker
Cab Driver Tully Marshall
Landlady Kate Price

December 15 to 31, 1923.

Footage—7,000 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—Poverty and a Good Name Are Better Than Luxury and a Lost Reputation

**Convincing Tale of Broadway—Good Box Office Attraction—
Strong Human Interest**

The average person will be interested in the trio of Broadway aspirants in "Broken Hearts of Broadway." Alice Lake, Colleen Moore and Johnnie Walker are startlingly convincing in their portrayal of these characters who are pictured each in their own way trying to conquer the great white way. Pathos and comedy are nicely mingled in this production, and the story of the fight as it really is fought by hundreds who frequently find the gateway an easy success is immorality. Tully Marshall and Kate Price are pleasing in their portrayal of two kindly spirits who, in their own way, bring cheer to the hard pressed. The scenes in the theatre, on the stage and behind scenes are well done and interesting. The production throughout is entertaining, and is one of the best of its kind.

STORY OF THE PLAY

Mary, a country girl with a good voice, is discharged from a theatrical company with which she has obtained employment in the chorus, because she refuses to accept the attentions of one of the managers. Bubbles, her roommate, takes a different view of life, and is satisfied to be kept in a luxurious apartment by another manager. Adversity causes Mary to waver, and

(Continued on next page)

No Advertising Support Accepted!

she is about to fall a prey to the lure of money and a home, when fate steps in and the rich man is killed. Her lover, a song writer, finally claims her and they start life over again together.

PROGRAM COPY—"Broken Hearts of Broadway"—Featuring Colleen Moore, Alice Lake and Johnnie Walker

You are going to like this tale of Broadway life as it is really lived. Colleen Moore and Alice Lake are the girls who choose each a different route to happiness. Johnnie Walker plays the lover.

"TO THE LADIES"—[Class A] 80%

(Adapted from play of same name)

Story:—Husband Wins Success Through Business Efficiency of Wife

VALUE

Photography—Very good—Karl Brown.

TYPE OF PICTURE—Humorous.

Moral Standard—Good.

Story—Very good—Comedy—Family.

Cast—Excellent—With Theodore Roberts, Edward Horton, Louise Dresser and Helen Jerome Eddy.

Authors—Very good—George S. Kaufman and Marc Connelly.

Direction—Very good—James Cruze.

Adaptation—Very good—Walter Woods.

Technique—Very good.

Spiritual Influence—Good.

Producer—Jesse L. Lasky

CAST

Leonard Beebe.....	Edward Horton
John Kincaid.....	Theodore Roberts
Elsie Beebe.....	Helen Jerome Eddy
Mrs. Kincaid.....	Louise Dresser
Chester Mullin.....	Z. W. Covington
Mary Mullin.....	Patricia Palmer
Tom Baker.....	Arthur Hoyt
Bob Cutter.....	Jack Gardner

December 15 to 31, 1923.

Footage—6,000 ft.

Distributor—Famous Players

Our Opinion

MORAL O' THE PICTURE—Efficiency and Nerve Lead to Success

Polite Comedy Ripples With Subtle Humor—Excellent Cast and Direction

Once in ever so long a comedy of real merit comes to the screen, and to this class belongs "To the Ladies," for which a splendid cast has been selected. Persons familiar with screen talent will appreciate the significance of the names Theodore Roberts, Louise Dresser, Edward Horton and Helen Jerome Eddy. And to these are added Arthur Hoyt, familiar in comedy roles, and Z. W. Covington, not so well known to moving picture audiences, but tremendously efficient. Patricia Palmer also does well, and Jack Gardner gives a performance equal to any in the production, with limited opportunities. The situation in which clerks in the office of a large factory vie with each other in courting the proprietor's favor with the hope of being made office manager, is highly humorous, and developed in the peppiest fashion by Director James Cruze. The scenes in Leonard Beebe's home when he is visited by the manager and his wife are full of laughs. The preparations for the visit, and the amusing tragedy of the occasion in which a pair of suspenders which Mr. Beebe has hurriedly concealed in the piano assert themselves when Mrs. Beebe attempts a piano solo, are among the enjoyable moments of the picture. But then every moment is a new bit of entertainment, and the exhibitor will have excellent satisfaction with this production.

STORY OF THE PLAY

Leonard Beebe, a clerk in the office of the Kincaid Piano Company, is efficient in his work, but lacks the push required to win promotion. His wife, however, is determined that he win the position of manager and urges him to let people know whenever he puts over a big thing. An invitation to a salesman's banquet causes a stir of preparation and studying of speeches by three of the office staff. The wind is taken out of Leonard's sails when Tom Baker repeats word for word the very speech he had memorized from a book on the subject. Mrs. Beebe covers her husband's embarrassment by making a speech which she says is what he intended to say, but is unable to do so because of an attack of Laryngitis. Beebe is made manager, and is all but unseated when Baker tells the truth about the speech. Mrs. Kincaid is the good angel who causes her husband to reconsider his decision to put Beebe back in his old position.

PROGRAM COPY—"To the Ladies"—With Theodore Roberts, Louise Dresser, Edward Horton and Helen Jerome Eddy

Here is a comedy you should not miss. Come and see how Leonard Beebe won success through the efforts of an efficient wife. In the cast are Theodore Roberts, Louise Dresser, Edward Horton and Helen Jerome Eddy.

Unbiased and Independent Reviews Only!

"TWENTY-ONE"—[Class A] 80%

(Especially prepared for screen)

 Story:—Unhappy Experience of Son of Separated Parents

VALUE

Photography—Very good—George Folsey.

TYPE OF PICTURE—Sentimental—

Interesting.

Moral Standard—Average.

Story—Very good—Drama—Family.

Star—Very good—Richard Barthelmess.

Author—Josephine Lovett.

Direction—Very good—John S. Robertson.

Adaptation—Very good—Josephine Lovett.

Technique—Very good.

Spiritual Influence—Average.

Producer—Inspiration Pictures

CAST

Julian McCullough.....Richard Barthelmess
 Mr. McCullough.....Joe King
 Mrs. McCullough.....Dorothy Cummings
 Linnie Willis.....Dorothy Mackail
 Paula.....Elsie Lawson
 Peter Straksi.....Bradley Barker
 Mr. Willis.....Ivan Simpson
 Mrs. Willis.....Nellie Parker Spaulding
 Mrs. Hordon.....Helen Tracy

December 15 to 31, 1923.

Footage—6,560 ft.

Distributor—First National

Our Opinion

 MORAL O'THE PICTURE—Far-Reaching Effects of Domestic Infelicity and Tragedy of Being Misunderstood

 Plot Interesting for Average Public, But Only Fair Vehicle for Star

Richard Barthelmess can do better things than are accomplished in "Twenty-One." Somehow we have come to look for bigger and better things from Mr. Barthelmess as he grows older in his profession, and what might be considered a good average for others is not quite satisfying in him. Perhaps we have never recovered from "Tol'able David," which it must be admitted was a difficult precedent to live up to; but we would like to see a wiser choice of stories in which the particular attributes of Richard Barthelmess could find the proper setting. The character of Julian McCullough is of that romantic type in which the star is able to excel, but the surrounding details of the story are more or less trivial and the romance is interesting, but not big or particularly absorbing. It is merely a matter of two young people in love and the youth's father objecting on the ground of social inequality. The boy's persistence in loving the girl is punished in a brutal fight between father and son who come to an understanding later in the midst of a street brawl, where the boy proves himself a man and the father becomes a protector and a comrade. The love scenes between Dorothy Mackail and Richard Barthelmess are well staged, with the wholesome tenderness that always makes the star's efforts in this direction. Dorothy Mackail gives an excellent performance as Linnie. Joe King does well as Mr. McCullough, and Dorothy Cummings has the correct idea of the character of Mrs. McCullough. The cast is good throughout. We believe that "Twenty-One" will prove a good box office attraction. The plot is different from that of the average moving picture and is staged attractively. Scenes in the first reel of the picture introduce a group of dancers, which feature in a period of Julian's career in which his mother's effeminizing influence dominates him, and Julian is willing to trip about the green blowing the pipes of Pan.

STORY OF THE PLAY

Julian McCullough is the son of an athletic father, and a socially ambitious mother. The father's prizefighting proclivities finally jar on the mother to such an extent that she seeks a separation, and the boy, although allowed to remain in his father's house, is educated and supervised according to the mother's ideas. Unhappy home influences cause him to seek solace in other directions, and with Linnie Willis, a romantic girl, as unhappily situated as himself, he finds a companionship that develops into love. An accident to his car on an occasion when Linnie has stolen out of the window to attend a dance with him, makes it necessary for them to remain over-night at a hotel, a distance from home, and the usual unhappy suspicion stirs up a hornet's nest among the gossips, and the fathers of both parties. As a result Julian leaves home, deciding to keep out of the way until he is twenty-one. He drives a taxi and in a street brawl, at which his father is present, he is wounded after a brave fight for right. The result is a happy understanding between father and son, and the betrothal of Julian and Linnie.

PROGRAM COPY—"Twenty-One"—Featuring Richard Barthelmess

Julian McCullough was the son of separated parents. What might be the result on the offspring of "a house divided?" Come and see Richard Barthelmess in his latest production "Twenty-One", and you will be well repaid.

 No Advertising Support Accepted!

Index for Month of December, 1923

Per Cent	Feet	PICTURE	Story	STAR	Vol.	Distributor	Page
80%..	7,631.	"Anna Christie".....	Adults	All-Star	13.	First National	120
50%..	6,350.	"April Showers".....	Family	Colleen Moore	13.	Preferred Pictures	104
65%..	7,000.	"Broken Hearts on Broadway".....	Adults	All-Star	13.	State Rights	122
90%..	7,527.	"Common Law".....	Adults	All-Star	13.	Selznick	104
80%..	6,300.	"Country Kid".....	Family	Wesley Barry	13.	Warner Bros.	99
50%..	4,900.	"Crooked Alley".....	Family	All-Star	13.	Universal	103
90%..	6,282.	"David Copperfield".....	Family	All-Star	13.	Assoc. Exhibitors	116
80%..	7,800.	"Eternal City".....	Adults	All-Star	13.	First National	115
90%..	7,300.	"Fashion Row".....	Adults	Mae Murray	13.	Metro	111
90%..	8,434.	"Flaming Youth".....	Adults	Colleen Moore	13.	First National	119
65%..	5,139.	"Foolish Parents".....	Family	All-Star	13.	Assoc. Exhibitors	95
65%..	8,338.	"His Children's Children".....	Adults	Bebe Daniels	13.	Famous Players	101
80%..	5,000.	"In Search of a Thrill".....	Family	Viola Dana	13.	Metro	116
90%..	9,364.	"Long Live the King".....	Family	Jackie Coogan	13.	Metro	94
40%..	5,000.	"Lone Fighter".....	Family	J. B. Warner	13.	State Rights	96
50%..	5,259.	"Lone Star Ranger".....	Family	Tom Mix	13.	Fox	98
50%..	5,000.	"Love Pirate".....	Adults	All-Star	13.	F. B. O.	98
50%..	4,313.	"Men in the Raw".....	Family	Jack Hoxie	13.	Universal	97
50%..	5,194.	"Monkey's Paw".....	Family	All-Star	13.	Selznick	96
80%..	4,812.	"Near Lady".....	Family	Gladys Walton	13.	Universal	120
90%..	6,220.	"Our Hospitality".....	Family	Buster Keaton	13.	Metro	106
80%..	6,600.	"Pioneer Trails".....	Family	Cullen Landis	13.	Vitograph	121
90%..	7,547.	"Pleasure Mad".....	Family	All-Star	13.	Metro	102
90%..	6,960.	"Ponjola".....	Adults	All-Star	13.	First National	100
90%..	7,298.	"Richard the Lion-Hearted".....	Family	Wallace Beery	13.	Allied Producers	93
65%..	5,000.	"Stephen Steps Out".....	Family	Douglas Fairbanks, Jr.	13.	Famous Players	113
65%..	5,950.	"Tea With a Kick".....	Adults	All-Star	13.	Assoc. Exhibitors	100
65%..	7,000.	"Temple of Venus".....	Adults	All-Star	13.	Fox	108
80%..	5,196.	"Thrill Chaser".....	Family	Hoot Gibson	13.	Universal	114
80%..	6,000.	"To the Ladies".....	Family	All-Star	13.	Famous Players	123
80%..	6,560.	"Twenty-One".....	Family	Richard Barthelmess	13.	First National	124
90%..	10,000.	"Under the Red Robe".....	Family	All-Star	13.	Goldwyn	112
80%..	4,284.	"When Odds Are Even".....	Family	Wm. Russell	13.	Fox	113
90%..	7,700.	"White Tiger".....	Adults	Priscilla Dean	13.	Universal	109
80%..	6,893.	"Wild Bill Hickok".....	Family	Wm. S. Hart	13.	Famous Players	118
90%..	7,687.	"Woman-Proof".....	Family	Thomas Meighan	13.	Famous Players	98
65%..	6,052.	"You Can't Get Away With It".....	Adults	All-Star	13.	Fox	107

ADVERTISERS—

Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

SCREEN OPINIONS BINDERS

Special at \$1.00
POSTAGE PAID

For your own protection be sure
to file every copy of Screen Opin-
ions, as it comes to your desk.
Then it will be at hand when you
want to look up "that" picture you
are going to book.

Issued 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

FEBRUARY 1 to 15, 1924

No. 11

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80%—"BIG BROTHER"
Famous Players—(Page 170)
- 95%—"BOY OF MINE"
First National—(Page 169)
- 100%—"COURTSHIP OF MYLES STANDISH"
Associated Exhibs.—(Page 157)
- 90%—"DON'T CALL IT LOVE"
Famous Players—(Page 165)
- 90%—"GENTLE JULIA"
Fox—(Page 172)
- 80%—"GRIT"
W. W. Hodkinson—(Page 158)
- 80%—"HOOK AND LADDER"
Universal—(Page 160)
- 80%—"JUDGMENT OF THE STORM"
F. B. O.—(Page 162)
- 80%—"LUCRETIA LOMBARD"
Warner Bros.—(Page 167)
- 80%—"LULLABY"
F. B. O.—(Page 164)
- 80%—"RENDEZVOUS"
Goldwyn-Cosmo.—(Page 163)
- 80%—"WEST OF THE WATER TOWER"
Famous Players—(Page 159)



Published by
**JAMES T. IGOE COMPANY
PRINTERS**

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, twice a month, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:

B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD

1493 Broadway—Suite 220

VOL. 13

FEBRUARY 1 to 15, 1924

No. 11

INDEX

Per Cent	Play	Distributor	Page
80%	—“Big Brother”	Famous Players	170
95%	—“Boy of Mine”	First National	169
100%	—“Courtship of Myles Standish”	Associated Exhibs.	157
90%	—“Don’t Call It Love”	Famous Players	165
90%	—“Gentle Julia”	Fox	172
80%	—“Grit”	W. W. Hodkinson	158
80%	—“Hook and Ladder”	Universal	160
80%	—“Judgment of the Storm”	F. B. O.	162
80%	—“Lucretia Lombard”	Warner Bros.	167
80%	—“Lullaby”	F. B. O.	164
65%	—“Meanest Man in the World”	First National	166
65%	—“Pure Grit”	Universal	168
80%	—“Rendezvous”	Goldwyn-Cosmo.	163
65%	—“Steadfast Heart”	Goldwyn-Cosmo.	161
65%	—“Three Miles Out”	State Rights	171
80%	—“West of the Water Tower”	Famous Players	159
65%	—“Whispered Name”	Universal	165

No Advertising Support Accepted!

Percentage Figure Values

Masterful.....	[Class A-a]	100%	Good.....	[Class B]	65%
Superior.....	[Class A-b]	95%	Average.....	[Class C]	50%
Excellent.....	[Class A-c]	90%	Fair.....	[Class D]	40%
Very Good.....	[Class A]	80%	Poor.....	[Class E]	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"COURTSHIP OF MYLES STANDISH"—[Class A-a] 100%

(Adapted from poem of same name and historical records)

Story:—Adventures of Pilgrim Fathers and Romance of John Alden and Priscilla Mullins

VALUE

Photography—Masterful—George Rizard.
TYPE OF PICTURE—Historical—Inspiring.
Moral Standard—Excellent.

Story—Masterful—Drama—Family.
Star—Masterful—Charles Ray.
Author—Masterful—William Wadsworth Longfellow.
Direction—Masterful—Frederic Sullivan.
Adaptation—Masterful—Albert Ray.
Technique—Masterful.
Spiritual Influence—Excellent.

CAST

John Alden.....Charles Ray
Priscilla Mullins.....Enid Bennett
Capt. Myles Standish.....E. Alyn Warren
John Howland.....William Sullivan
Elder Brewster.....Joseph Dowling
William John Carver.....Sam De Grasse
Capt. Jones.....Stanton Heck
Fallon (a rebellious pirate).....Tom Wilson
William Bradford.....Norval McGregor
Edward Winslow.....Thomas Holding
Mary Chilton.....Charlotte Pierce
Dorothy Bradford.....Ida Shumaker
James Chilton.....J. James Vincent
Stephen Hopkins.....Max Asher
(There are in all 61 persons in the cast, the above representing only a few of the principal characters.)

February 1 to 15, 1924.

Producer—Charles Ray

Footage—9,000 ft.

Distributor—Associated Exhibitors

Our Opinion

MORAL O'THE PICTURE—Courage Is the Basis of All Truly Great Achievements, and a Steadfast Friendship Outlives Petty Misunderstandings.

One of the Few Great Motion Pictures—Inspiring, Tear-Compelling—A Production that Will Wear for All Time

Contemplating "The Courtship of Myles Standish," the latest and most ambitious of Charles Ray productions, one is struck by the breadth of vision and human understanding with which the adventurous romance of the Pilgrim Fathers is brought to the screen. In addition to the wealth of information which it contains concerning this perilous expedition, the picture has a substantial box office value. In fact one marvels at the combination of marketable qualities that are constantly coming to view. For instance, no production of a modern theme can boast a more thrilling and spectacular storm at sea than that in which John Alden, goaded beyond fear by the appeal of Priscilla, rescues John Holland, who has been washed overboard, while searching for Governor Carver's bible. It also contains a sweep of emotion that is tear-compelling, and the psychological accuracy with which the principal characters are outlined is but one evidence of the painstaking effort expended on the picture. It is easy to believe that almost a year was consumed in making the production, and that forty-two volumes of reference material were scanned during the work of research. There is nothing left to be desired in Charles Ray's portrayal of John Alden. It is manly, inspiring. The friendship

(Continued on next page)

No Advertising Support Accepted!

between Alden and Myles Standish as presented gives one a genuine thrill; and right here we will say that E. Alyn Warren's conception of the character of Standish is a stroke of genius. Enid Bennett is lovely as Priscilla, and is especially appealing in the scene in which Alden pleads the cause of his friend Standish, and receives the disconcerting reply "Why don't you speak for yourself, John?" We will not attempt to go into detail on the merits of the picture. Suffice it to say that it is one of the most human, most artistic and most inspiring of screen productions. It is one of the few great motion pictures—one of the highlights of the art, lifting the screen from the mediocrity of the modern sex drama, and the various meaningless screen entertainments that are from time to time thrust upon the public. When we tell you that sixty-one names appear in the cast it is easy to see why we refrain from enlarging further on individual merits. The production has all the requirements of the successful special, and furthermore it is a production that will wear for all time.

STORY OF THE PLAY

Bound for a land where they could enjoy freedom of worship, the Pilgrim Fathers left England in the good ship Mayflower to come to America, about the year 1620. During the voyage they were called upon to combat not alone the fury of the sea, but the temper of an unruly crew. John Alden, a manly young fellow though an unbeliever, formed a warm friendship with Myles Standish, leader of the expedition, and was always on hand when occasion required an extra act of courage. The maiden, Priscilla Mullins, won his regard during the voyage, and later during the severity of a winter which mowed the little band down to but a few remaining members, he learned to love her. John further proved the worth of his friendship to Myles Standish, when Standish, whose wife died during the voyage, and who was totally unconscious of the growing romance between Priscilla and John, sent him to Priscilla with a proposal of marriage on the ground that John Alden could present his proposal in more elegant language than he himself could. "Why don't you speak for yourself, John?" said Priscilla. And so originated the first harsh words between the two fast friends. But when following an Indian raid after Myles Standish was reported dead, the latter appears on the scene of the wedding of John and Priscilla, Standish goes Alden one better, declaring that now he is more surely the friend of John Alden than ever before.

PROGRAM COPY—"The Courtship of Myles Standish"—Charles Ray

One of the truly great pictures, and one which you or your children cannot afford to miss. A beautiful, spectacular, human production telling concisely and humanly the story of "The Courtship of Myles Standish." Charles Ray is the star, and is supported by a wonderful cast of sixty-one members.

"GRIT"—[Class A] 80%

(Adapted from story of same name)

Story:—Son of Gangster Born With Fear of a Gun Urged to Heroism by Girl He Loves

VALUE

Photography—Very good—Fred Waller.

TYPE OF PICTURE—Adventurous—

Interesting.

Moral Standard—Average.

Story—Average—Melodrama—Adults.

Star—Very good—Glenn Hunter.

Author—Average—F. Scott Fitzgerald.

Direction—Very good—Frank Tuttle.

Adaptation—Very good—Ashmore Creelman.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Film Guild

Footage—5,800 ft.

Distributor—W. W. Hodkinson

CAST

"Kid" Hart.....Glenn Hunter

Annie Hart.....Helenka Adamowska

Houdini Hart.....Roland Young

Orchid McGonigle.....Clara Bow

Boris Giovanni Smith.....Osgood Perkins

Flashy Joe.....Townsend Martin

Pop Finkel.....Dore Davidson

Bennie Finkel.....Martin Broder

Tony O'Cohen.....Joseph Depey

February 1 to 15, 1924.

Our Opinion

MORAL O'THE PICTURE—Fear Is Merely a Condition of Mind.

Good Melodrama—Colorful Presentation of Underworld Story—
Glenn Hunter at Best

The story of "Grit" is slightly out of the ordinary, in spite of the fact that it contains a not unusual amount of underworld atmosphere. In fact the story has its setting almost entirely in the underworld. With the exception of the antique shop of Pop Finkel, where the old man had a method of his own for shooting worm holes into his furniture, the haunts of gangsters form the background of the majority of the story's action. The character played sympa-

(Continued on next page)

No Advertising Support Accepted!

thetically by Glenn Hunter is that of a youth who was born "gun shy," and who became the tool of a gangster whom he served with sensitive fingers inherited from his gangster father. The plot of the story has no particular strength, but it does allow of interesting development, and interjects a romance that flourishes amid hairbreadth escapes from the evil eye of the jealous one, police raids, and heroic rescues. Clara Bow gives a fascinating and spirited performance as Orchid, a fearless ex-crook determined to go straight. Osgood Perkins is convincing as the despicable Smith, equally proficient in the use of knife or gun. Dore Davidson lives up to former records, and Martin Broder does well as Bennie Finkel. The cast is capable throughout, and direction and editing is well done.

STORY OF THE PLAY

"Kid" Hart was born "gun-shy." In fact, the very sight of a gun terrorized him. He was, however, proficient at the wire trick, and opened safes and doors with an ease that delighted his master, Boris Giovanni Smith. His tendency to go straight is strengthened by Orchid McGonigle, his sweetheart, who, on her return from the reformatory, throws the gang and takes a job as waitress. Together they help Pop Finkel, an antique dealer who is threatened with eviction by Smith. And when Pop's son, Bennie, is stolen by Smith in an effort to make Pop part with his money, Orchid and the Kid rescue him from a Chinese den. Here the Kid, who at the urge of Orchid has taught himself that "it doesn't hurt to get hurt," proves himself a hero. The closing scenes show the Kid and Orchid in their own home with a happy family of children.

PROGRAM COPY—"Grit"—Featuring Glenn Hunter

Kid Hart had a tough time of it until he took the reins into his own hands and proved to himself that "it doesn't hurt to get hurt." Here is a good crook story played by a splendid cast, including Glenn Hunter, Dore Davidson and Clara Bow.

"WEST OF THE WATER TOWER"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Two Young People Lured to Secret Marriage
by Saloonkeeper

VALUE

Photography—Very good—Harry B. Harris.
TYPE OF PICTURE—Sentimental.
Moral Standard—Average.

Story—Very good—Drama—Adults.
Cast—Very good—All-Star, with Glenn
Hunter and May McAvoy.
Author—Very good—Homer Croy.
Direction—Good—Lucien Hubbard.
Adaptation—Good—Doris Schroeder.
Technique—Very good.
Spiritual Influence—Average.

CAST

Guy Plummer.....Glenn Hunter
Bee Chew.....May McAvoy
Adrian Plummer.....Ernest Torrence
Charles Chew.....George Fawcett
Dessie Arnhalt.....Zasu Pitts
R. N. Arnhalt.....Charles Abbe
Mrs. Plummer.....Ann Schroeder
Cod Dugan.....Riley Hatch
Ed. Hoecker.....Allan Baker
Harlan Thompson.....Jack Terry
Wolfe, the druggist.....Edward Elkas
Town Drunk.....Joe Burke
Tootsie.....Gladys Feldman
Pal.....Alice Mann

February 1 to 15, 1924.

Producer—Paramount

Footage—8,734 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—There Is No Telling Where Prejudice and Misunderstanding May Lead

Picture Has Excellent Cast and Good Story, But Carries Excess Footage—
Has Some Errors of Direction, But on the Whole Satisfactory
Entertainment

"West of the Water Tower" makes a good start and promises wholesome and humorous entertainment. As the picture progresses one becomes weary of the weak-kneed attitude of the hero toward the girl he loved. We are convinced that a great deal of the error lies in the direction through which a more red blood might have been injected into the character of Guy Plummer. To be sure the intention of the author could not be entirely ignored, but at least the posture and general attitude of the hero could have been improved. A youth who attacks life's problems with a manly purpose is always more attractive than he who approaches the field with defeat looking from his eyes. There are too many closeups in which Guy Plummer whimperingly accepts an adverse fate. Glenn Hunter is a good type for the part, and in the earlier

(Continued on next page)

Unbiased and Independent Reviews Only!

scenes of the picture he plays admirably. May McAvoy is charming, and the screen has never presented a more fascinating pair of lovers than this Hunter-McAvoy team. Our quarrel lies between author, adapter and director, for a better cast is seldom seen than that portraying the characters of the story. A new-comer to the screen who does himself proud is Jack Terry, playing the role of Harlan Thompson, the village cut-up. Mr. Terry makes the most of every opportunity; and while he appears only in a few scenes, his accomplishment is marked by success. Ernest Torrence is not especially well suited to the role of Adrian Plummer. He plays in his usual finished manner, but it requires a stretch of imagination to fit him with the cloak of a clergyman. Riley Hatch makes an excellent Cod Dugan, and George Fawcett appears to advantage in the few scenes accorded Charles Chew. Zazu Pitts, Charles Abbe and Allen Baker are choice members of an excellent cast. We do not recommend this picture for young people who might misunderstand its motive. Better things would most certainly have resulted from a more careful development of story and characters, together with a closer knitting of the continuity.

STORY OF THE PLAY

Guy Plummer, son of Rev. Adrian Plummer, loves Bee Chew, daughter of Charles Chew, an unbeliever. The match is strongly opposed by Guy's father, with the result that after trying to keep his promise to stay away from Bee, he finally unburdens himself to Cod Dugan, the keeper of a billiard room and saloon, who grasps the opportunity to strike Plummer through his son. Dugan takes Guy and Bee to a neighboring town, where a hurried ceremony is performed. The secret is safe until Bee finds herself approaching motherhood, and Guy hurries in desperation to Dugan, begging him to get him the long-promised certificate that they may safely announce their marriage. Dugan tells him the ceremony was a fake, but at a later date after the death of Mr. Chew abroad, and the return of Bee to settle up her father's estate, the missing certificate is delivered by the man who performed the ceremony, and husband and wife are united with the blessing of the Rev. Plummer.

PROGRAM COPY—"West of the Water Tower"—Glenn Hunter-May McAvoy

Misunderstanding drove Guy Plummer and his pretty bride-to-be into a secret marriage that entailed many unfortunate incidents before the dawn of happiness. Glenn Hunter and May McAvoy are featured in "West of the Water Tower," with Ernest Torrence, Guy Fawcett and a fine cast.

"HOOK AND LADDER"—[Class A] 80%

(Especially prepared for screen)

Story:—Adventures and Romance of Youth Tricked by Fate Into Becoming a Fireman

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Thrilling—Humorous.
Moral Standard—Average.

Story—Very good—Comedy-drama—Family.
Star—Very good—Hoot Gibson.
Authors—Very good—Edward Sedgwick and Raymond L. Schrock.

Direction—Very good—Edward Sedgwick.
Adaptation—Very good—E. Richard Schayer.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Universal

CAST

Ace Cooper.....Hoot Gibson
Sally Drennan.....Mildred June
Capt. "Smoky Joe" Drennan.....Frank Beal
"Big Tim" O'Rourke.....Edwards Davis
Gus Henshaw.....Philo McCullough

February 1 to 15, 1924.

Footage—5,568 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None.

One of Hoot Gibson's Best—Humorous Situations as Well as Thrilling Fire Scenes—Interesting

Hoot Gibson is at his best in portraying cowboy Ace Cooper in his latest production, "Hook and Ladder." He plays a boob role out of which he gets a lot of fun for the spectator. The picture is produced in a way that cannot fail to interest the average person, and includes humorous scenes in which the timid hero takes his first leap from a high building into a fire net. These scenes photographed partially from above, are quite thrilling. The scenes in the fire hall, where Ace is forced to serve to escape the notice of a pursuing cop, are rich in humor. An interesting vein of intrigue is inserted in which Gus Hen-

(Continued on next page)

No Advertising Support Accepted!

shaw, a jealous suitor, frames Big Tim O'Rourke and incidentally is the cause of a fire in Big Tim's home, in which Sallie Drennan and Tim are facing death when Ace stages a thrilling rescue. The exhibitor can make no mistake in booking "Hook and Ladder." It's one of the wholesome, humorous kind of pictures that the most people are looking for. Mildred June, Edward Davis, Philo McCullough and Frank Beal lend the star good support.

STORY OF THE PLAY

Ace Cooper, a cowboy, arrives in town and is mistaken by the cops for a thief. In trying to evade them he dons a fireman's uniform, assists at a fire, and mistaken for a man who was to be taken on probation, he is forced to remain. In the incidents that follow he falls in love with the chief's daughter, and decides that he will submit to the ordeal of becoming a fireman without a struggle. When Gus Henshaw, a ward heeler and also a jealous rival of Cooper's, frames "Big Tim" O'Rourke by sending Sally Drennan a note stating that she is to meet her father at O'Rourke's home, Ace rescues Sally and O'Rourke from death in a fire started through Henshaw's carelessness. The close of the story presents Ace as a hero and a happy lover.

PROGRAM COPY—"Hook and Ladder"—Featuring Hoot Gibson

Ace Cooper didn't reckon on becoming a fireman when he wandered from the ranch into the city. Fate and the cops drove him to it, and a pretty girl made the job palatable. Don't miss Hoot Gibson's best, "Hook and Ladder."

"STEADFAST HEART"—[Class B] 65%

(Adapted from story of same name)

Story:—Experience of Boy Branded With Murder by Small Town Folks

VALUE

Photography—Very good—George Peters.

TYPE OF PICTURE—Sentimental—

Interesting.

Moral Standard—Good.

Story—Good—Drama—Family.

Cast—Good—All-Star.

Author—Good—Clarence Budington Kelland.

Direction—Good—Sheridan Hall.

Adaptation—Good—Philip Lonergan.

Technique—Average.

Spiritual Influence—Good.

CAST

Lydia Canfield.....Marguerite Courtot

Lydia Canfield (child).....Miriam Battista

Angus Burke.....Joseph Striker

Angus Burke (boy).....Joseph Depew

Mal Crane (boy).....Jerry Devine

Mal Crane (man).....Hugh Huntley

Crane (father).....William B. Mack

Bishwang.....Sherry Tansey

Mrs. Burke.....Mary Alden

Woodhouse.....William Black

David Wilkins.....Marie Majeroni

Jake.....Harlan Knight

Titus Burke.....Walter Louis

Trueman.....Louis Pierce

Mary.....Mildred Ardin

Mrs. Canfield.....Helen Strickland

February 1 to 15, 1924.

Producer—Distinctive Picture Corp. Footage—5,800 ft. Distributor—Goldwyn-Cosmopolitan

Our Opinion

MORAL O'THE PICTURE—Every Boy Has a Right to His Chance Regardless of Ancestors.

Construction Uncertain But Interesting Story Has Good Moral—
Excellent for Neighborhood Theatres

"The Steadfast Heart" is the kind of a picture that children will like, because it tells the story of an unfortunate boy whose mother placed a gun in his hand and caused him to kill a man. The boy's fight to gain a place in the sun, aided by a few kindly villagers, proves interesting screen material. And although the last half of the picture is a bit confused the general effect is good. Some pleasing comedy is injected here and there by Harlan Knight and Sherry Tansey, and Miriam Battista also puts a punch or two into the action of the story. In the early scenes of the picture Mary Alden, playing a character that drops out early in the game, gives a notable performance. Her portrayal of the mother of Angus, benumbed from the cruel treatment of her husband, her imagination goaded by uncanny fears, is one of the best bits of dramatic work in the picture. The photography is very good, and locations have been chosen with an eye to the artistic. The cast is a capable one, with Marguerite Courtot and Joseph Striker playing the central figures in the picture's romance. The development of the story is quite human and the moral is well pointed.

STORY OF THE PLAY

Angus Burke, the young son of a brutal mountaineer and his brow-beaten wife, is arrested for the murder of the sheriff, because his mother, fearing robbers, placed a gun in the boy's hand and at the sound of someone trying the door, ordered him to shoot. At the trial the jury brings in a verdict of "not guilty," and in spite of the determination of the inhabitants of Rain-

(Continued on next page)

Unbiased and Independent Reviews Only!

bow to brand him as a murderer, Angus finds a home with a kindly newspaper editor who sponsors him to manhood. He loves Lydia Canfield, daughter of an old and proud family, who, in spite of snobbish friends, refuses to turn her back on Angus. An oil scandal gives him his opportunity to prove his worst enemy dishonest, and he wins the approval of the villagers by getting them back the money out of which they had been swindled.

PROGRAM COPY—"The Steadfast Heart"—With an All-Star Cast

Angus Burke grew to manhood with odds against him. See what wonders a "steadfast heart" can work in gaining recognition for true worth. Marguerite Courtot, Miriam Battista, Joseph Striker and a splendid cast play "The Steadfast Heart."

"JUDGMENT OF THE STORM"—[Class A] 80%

(Adapted from story of same name)

Story:—Sacrifice of Son Who Discovers Mother Paid for Education With Proceeds of Gaming Den

VALUE

Photography—Excellent—Max DuPont.
TYPE OF PICTURE—Sentimental—Thrilling
Moral Standard—Average.

Story—Very good—Melodrama—Family.
Cast—Very good—All-Star.
Author—Very good—Ethel Styles Middleton.
Direction—Very good—Del Andrews.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Average.
Producer—Palme Photoplay Corp.

CAST

John Trevor.....Lloyd Hughes
Mary Heath.....Lucile Rickson
Bob Heath.....George Hackathorne
Mrs. Trevor.....Myrtle Stedman
Mrs. Heath.....Claire McDowell
Martin Freeland.....Philo McCullough
Dave Heath.....Bruce Gordon
The Heath Twins.....{ Frankie Darro
 { Fay MacKenzie

February 1 to 15, 1924.

Footage—6,800 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Parents' Responsibility in Conveying Stainless Name to Offspring.

Production With Human Appeal—Spectacular Snow Storm a Feature—
Director Had Box Office in View

In visualizing "The Judgment of the Storm" director Del Andrews has kept the box office in view from first to last. He has worked for a smashing climax which he projects in a spectacular way in a snow blizzard that serves as an avenue of forgiveness and understanding for the principal characters, in some of whose hearts is smoldering a hatred for the mistress of a gaming den and her self-sacrificing son. The home life of the Heaths, in which a couple of talented children, Frankie Darro and Fay MacKenzie, figure in a comedy way, is convincingly portrayed, with Claire McDowell as the mother, and George Hackathorne and Bruce Gordon as the grown-up sons. In the opening scenes the two youngsters stage a thrill that will cause many a mother to gasp in horror, when they climb to the top of a windmill, and the largest of the two balances himself, head down, on the edge of the platform, and then pretending to fall clings by his finger tips. The production is rich in familiar detail that cushions the plot and keeps the spectator well acquainted with the characters of the play, with their emotions and adventures. The rural atmosphere is delightfully presented, showing the farmyard with its population of ducks, geese and chickens. George Hackathorne handles a team of horses and a plow as though he had been born to the soil, and Bruce Gordon is a perfectly human farmer lad in the role of Dave Heath. Lucile Rickson is lovely as Mary Heath, and Myrtle Stedman gives an appealing performance as Mrs. Trevor, who realizes too late the mistake of rearing her son on money gleaned from a gaming den. Philo McCullough gives a creditable portrayal of the meanest man in the story, Martin Freeland, and Lloyd Hughes is at his best as John Trevor, who was willing to sacrifice his life in recognition of the loss sustained by the Heath family when Dave is killed in Mrs. Trevor's gambling den. The situation in which Mrs. Trevor, Bob Heath and the twins are lost in the blizzard is a bit overdrawn, but we are inclined to believe that this is the sort of thing the masses demand. We believe there is money for the exhibitor in "Judgment of the Storm."

STORY OF THE PLAY

John Trevor, a college senior, loves Mary Heath, who lives with her mother and brothers on a farm adjacent to the college town. All is moving nicely when Dave, the eldest son of the Heath family, is taken to the city by Martin Freeland on a sight-seeing trip, and incidentally with the purpose of revealing the fact that John Trevor's mother is mistress of a gambling den.

(Continued on Next Page)

No Advertising Support Accepted!

For Martin is in love with Mary and insanely jealous of John. Dave is shot by accident in the home of Mrs. Trevor, and John, believing himself unworthy of Mary, and with a desire to atone for the death of Dave, offers his service as a farm hand at the Heaths, an offer which is accepted, while his friendship is spurned. On Christmas day, Bob Heath, driving to town with his little twin brothers, is overtaken by a blizzard in which the sleigh is overturned and he and the children are lost in the snow. Mrs. Trevor, on her way to see her son, also becomes a victim of the storm. The rescue of all parties due to John breaks down the wall of hatred, and the close of the story shows a happy reunion of John and the Heaths, who also accept Mrs. Trevor as their friend.

PROGRAM COPY—"Judgment of the Storm"—With an All-Star Cast

John Trevor's reaction to the discovery that his way through college was paid with the receipts of a gambling den, is an interesting point in the absorbing production, "Judgment of the Storm." A wonderful cast including George Hackathorne, Lloyd Hughes, Lucille Rickson and Myrtle Stedman play the picture.

"RENDEZVOUS"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Daughter of Russian Prince Reared as Siberian Peasant

VALUE

Photography—Very good—David Kesson.

TYPE OF PICTURE—Interesting—

Romantic.

Moral Standard—Average.

Story—Very good—Drama—Family.

Cast—Very good—With Conrad Nagel, Lucille Rickson, Richard Travers and Sydney Chaplin.

Author—Very good—Madeleine Ruthven.

Direction—Very good—Marshall Neilan.

Adaptation—Very good—Josephine Lovett.

Technique—Very good.

Spiritual Influence—Average.

Producer—Marshall Neilan

CAST

Walter Stanford.....Conrad Nagel

VeraLucille Rickson

Prince Sergei Tamiroff.....Richard Travers

Varvara Korenieva.....Kathleen Key

Vassily Leonidoff.....Emmett Corrigan

Juan Godunoff.....Elmo Lincoln

Winkie Harrington.....Sydney Chaplin

Mrs. Stanford.....Kate Lester

Nichi Wandor.....Cecil Holland

Samuel Klein.....Lucien Littlefield

Nini Muskuin.....Eugenie Besserer

CzarR. O. Pennell

February 1 to 15, 1924.

Footage—7,415 ft.

Distributor—Goldwyn-Cosmopolitan

Our Opinion

MORAL O'THE PICTURE—None.

Pleasing Human Interest Touches in Story of American Soldier in Siberia

We are not sure that "The Rendezvous" will prove a good box office attraction in every instance, in spite of the fact that it is the first moving picture based on the period of the American soldiers' sojourn in Siberia. It moves slowly in the early part of the picture, and gains speed with the introduction of the brutal Godunoff to the scene, and the plot to make Vera his wife. The romance of Vera, daughter of Prince Sergei Tamiroff, who was reared in concealment for fear of the reds, is delightfully told, and Conrad Nagel, as her American hero, is especially pleasing in the role. Sydney Chaplin, as Winkie, an English tommy and friend of the American, gets in some good comedy, and is also surprisingly up to the mark when the call for pathos arrives. Mr. Chaplin's performance is one of the high marks of the picture. Lucille Rickson is an excellent type for the Russian girl, and is convincing and charming in her portrayal of the role. Elmo Lincoln plays Godunoff well, and Kathleen Key is effective as Varvara Karenieva. Emmett Corrigan gives a finished performance as Vassily Leonidoff, the faithful guardian of Vera. The cast is good throughout, and the settings, especially those in the early scenes in the palace of the prince, are notably artistic, or merely picturesque as the case may be. The picture gets its name from the shrine where Prince Godunoff buried his wife, mother of Vera. Here it is that Vera and her American lover pledged their vows, and here it is also that Vera, stone deaf from the beatings of Godunoff, who finally married her, locks him in unintentionally as she is about to board the boat for America and freedom. Closer cutting would improve "The Rendezvous," which has the advantage of being a picture that is different.

STORY OF THE PLAY

Prince Sergei Tamiroff, banished to Siberia for offending his father, takes his bride with him, and following her death and the birth of a baby, he is sent on a mission through which he loses his life. In the meantime, for fear of the reds, the child Vera has been reared as a peasant, daughter of Leonidoff, servant to her father. She loves Walter Stanford, an American

(Continued on next page)

Unbiased and Independent Reviews Only!

soldier. But when Walter is ordered home she becomes the victim of Godunoff, leader of the reds in Siberia, who forces her to marry him, promising to spare the life of Leonidoff, whom he has sentenced to death. Leonidoff is found dead in his cell, murdered by order of the villainous Godunoff, who is later arrested, but returns to further harass Vera. The arrival of Walter on the scene complicates matters, but with the aid of Winkie, an English tommy and friend of Walter, Vera gets away and boards the boat for America, while Godunoff, accidentally locked in the shrine where Vera goes to pray at her mother's grave, is left to his fate.

PROGRAM COPY—"The Rendezvous"—With Conrad Nagel, Lucille Rickson, Richard Travers and Sydney Chaplin

The romance of Vera Tamiroff in Siberia with a handsome American soldier is the sort of love story that will melt your heart. Conrad Nagel, Lucille Rickson, Richard Travers and Sydney Chaplin head the cast.

"LULLABY"—[Class A] 80%

(Adapted from story of same name)

Story:—Tragedy of Innocent Woman Whose Baby Was Born in Prison

VALUE

Photography—Very good—Jack McKenzie.

TYPE OF PICTURE—Depressing.

Moral Standard—Average.

Story—Very good—Melodrama—Family.

Star—Very good—Jane Novak.

Author—Very good—Lillian Ducey.

Direction—Very good—Chester Bennett.

Adaptation—Very good—Hope Loring and

Louis D. Lighton.

Technique—Very good.

Spiritual Influence—Average.

Producer—Chester Bennett

CAST

Felipa Jane Novak

Antoinette Jane Novak

Tony Robert Anderson

Pietro Fred Malatesta

Baby Antoinette Dorothy Marion Mack

Mrs. Marvin Cleo Madison

Thomas Elliott Otis Harlan

Thomas, Jr. Peter Burke

Mary Lydia Yeamans Titus

February 1 to 15, 1924.

Footage—7,000 ft.

Distributor—F. B. O.

Our Opinion

MORAL O'THE PICTURE—Our Responsibility Should Encompass the Lives of Others.

Well-Made Production Is Too Harrowing—Jane Novak and Robert Anderson Score

There is no question about the drawing quality of "The Lullaby," which has been directed by Chester Bennett in his best style. We believe, however, that the majority of people will find it too depressing to be genuinely entertained by it. The opening scenes give a pleasing description of the arrival of the heroine from Italy to marry her Tony, and of the first happy moments in a home shared by Pietro, Tony's friend, who afterward proves the undoing of the happy couple. From the point in the story where Tony shoots and kills Pietro because he attacked Felipa, the situation in which Felipa, about to become a mother, is sentenced to twenty years in prison, and Tony is sentenced to be hanged, becomes intensely harrowing. The parting of husband and wife, and later the parting of mother and child, at the order of the new warden, is equally depressing. The picture is artistically made, and Jane Novak, as wife and mother, is a thing of beauty. Robert Anderson is convincing as Tony, and Fred Malatesta, in the thankless role of Pietro, does well. Then there are Otis Harlan, Lydia Yeamans Titus, and last, but not least, the sweetest baby girl of probably two years of age, Dorothy Marion Mack, who seems totally unconscious that she is before the camera. It is a marvel to see how her actions are made to fit the situation. Lovely closeups of Jan Novak are good to see.

STORY OF THE PLAY

Pretty Felipa arrives from Italy to marry her lover, Tony, who lives with his friend, Pietro Martini. All is well, and Tony is smuggling a cradle into the house when he hears his wife's call for help and discovers her struggling to free herself from Pietro. In the events that follow Tony shoots Pietro, who, with his dying breath tells the police that Felipa and Tony killed him for his money. The result is that Felipa is sent to prison for twenty years, and Tony is sentenced to die. A child born in prison is taken from Felipa when it is about two years old, and is adopted by the judge who passed sentence on her. Years later Felipa steals a page from the record of the orphanage where the child was first taken, and learns for the first time by whom her child has been adopted. She goes to the judge's house meaning to kill him, but realizing that her child's happiness is at stake, she leaves again and is found unconscious in the grounds. The closing scenes reveal the truth and constitute a happy ending.

PROGRAM COPY—"The Lullaby"—Featuring Jane Novak

Life in America seemed a paradise to Felipa, a pretty immigrant bride, until tragedy appeared on the scene and prison walls and death placed a barrier between her and happiness. Jane Novak is the star of "The Lullaby," a forceful drama of mother love.

No Advertising Support Accepted!

"WHISPERED NAME"—[Class B] 65%

(Adapted from play of same name)

Story:—Girl's Elopement Causes Mixup in Divorce Case—Ends in Romance**VALUE**

Photography—Very good—Jackson Rose.

TYPE OF PICTURE—Sensational.

Moral Standard—Average.

Story—Good—Drama—Adults.**Cast**—Good—All-Star.**Authors**—Good—Rita Weiman and

Alice Leal Pollock.

Direction—Good—King Baggot.**Adaptation**—Good—Raymond L. Schrock.**Technique**—Good.**Spiritual Influence**—Neutral.**Producer**—Universal**CAST**

Anne Gray.....Ruth Clifford

Langdon Van Kreel.....Charles Clary

Judge James Morrell.....Herbert Fortier

Robert Gordon.....William E. Lawrence

Marcia Van Kreel.....May Mersch

Craig Stephenson.....John Merkyl

Z. Todd.....Carl Stockdale

John Manning.....Niles Welch

Fred Galvin.....Hayden Stevenson

The Office Boy.....Buddy Messenger

February 1 to 15, 1924.

Footage—5,196 ft.

Distributor—Universal

Our Opinion**MORAL O'THE PICTURE**—None Outstanding.**Fictitious Plot Somewhat Overacted, but Production Should Prove Entertaining to Average Audience**

If the plot of "The Whispered Name" was fashioned on more convincing lines the screen adaptation of the play would prove more interesting. From start to finish the effort to create plot is obvious. The flow of incident is not natural. On the other hand, some of the players have given such excellent performances that in spite of its faults the picture is apt to please. Notably among those who lend distinction to the production are Ruth Clifford, playing the role of Anne Gray, Charles Clary as Langdon Van Kreel, and Hayden Stevenson as Fred Galvin. The camera has never been more kind to Miss Clifford than in "The Whispered Name" and her portrayal of the girl thrust by fate into strange and interesting complications is unusually charming. Niles Welch is miscast in the role of John Manning, William E. Lawrence gives a satisfactory performance as Robert Gordon.

STORY OF THE PLAY

Anne Gray, a country girl, elopes with Robert Gordon, a traveling salesman, who takes her to the city and then pulls the old gag about not being able to get a license that night. While Gordon is trying to convince Anne that everything will be all right, Langdon Van Kreel, whose wife is about to consider reconciliation as a good substitute for Rene, overhears him, and realizing the girl's plight, attempts to interfere. The result is that Gordon goes away and fails to return, and Van Kreel's effort to be of service in the girl's predicament is the cause of further complications in his domestic life. Anne becomes a reporter, and incidentally the sweetheart of the managing editor, John Manning, sent to interview Mrs. Van Kreel, whose jealousy has been fanned to fresh flame by a blackmail lawyer, who produces a photograph of her husband and Anne, and the climax is quickly arrived at. The villains get theirs, the Van Kreel problem is once and forever solved, and Anne and John Manning are betrothed.

PROGRAM COPY—"The Whispered Name"—With an All-Star Cast

Anne Gray became the center of strange complications through an elopement which made her the innocent victim of a blackmail plot. Ruth Clifford is the girl in the case.

"DON'T CALL IT LOVE"—[Class A-c] 90%

(Adapted from "Rita Coventry")

Story:—Inconstant Love Affairs of a Famous Prima Donna**VALUE**

Photography—Excellent—Guy Wilky.

TYPE OF PICTURE—Humorous satire.

Moral Standard—Low

Story—Excellent—Comedy—Adults.**Cast**—Excellent—All-Star.**Authors**—Excellent—Julian Street (novel),

Hubert Osborne (play).

Direction—Superior—William DeMille.**Adaptation**—Excellent—Clara Beranger.**Technique**—Excellent.**Spiritual Influence**—Neutral.**Producer**—Paramount**CAST**

Alice Meldrum.....Agnes Ayres

Richard Parrish.....Jack Holt

Rita Coventry.....Nita Naldi

Luigi Busini.....Theodore Kosloff

Patrick Delaney.....Rod La Roque

Henry Van Courtlandt.....Robert Edson

Clara Proctor.....Julia Faye

February 1 to 15, 1924.

Footage—6,457 ft.

Distributor—Famous Players

(Continued on Next Page)

Unbiased and Independent Reviews Only!

Our Opinion

MORAL O'THE PICTURE—None.

Smart and Humorous Adaptation of Story of Capricious Moods—
Masterpiece in Its Own Particular Class

Hats off to William DeMille for his skilful visualization of "Rita Coventry." This production is a combination of beauty and humor, and not in some time has the screen presented a comedy that moves at what might be termed as musical a tempo as "Don't Call It Love." The much-talked-of story on which the picture is based looks from the screen mockingly, merrily, jazzily, presenting incidents in the love affairs of a temperamental prima donna in comedy-satire style. The exhibitor should note that we have marked the production for adults only. He will find Rita gorgeously but naughtily gowned. Nita Naldi, who plays Rita, has, among other qualifications, a marvelous back to display, and the mistress of the wardrobe has done her duty by it nobly. Nita Naldi also gives a finished portrayal of the role of Rita which she plays with all the naughty naughtiness required of the role, plus gracefulness. And we may say right here that if Miss Naldi's ability to act can be demonstrated beyond the typifying of vamp characters she will become one of the foremost screen actresses. Rod La Roque is excellent in the role of an Atlantic City piano tuner, whose appearance on the scene spoiled Dick Parrish's romance with Rita; and Jack Holt gives a good performance as Parrish, made faithless to an over-sollicitous sweetheart by the sensuous charms of the prima donna. Rita's managers, kept continuously in hot water by their irresponsible charge, are capably portrayed by Robert Edeson and Theodore Kosloff. Agnes Ayres gives a convincing portrayal of the neglected sweetheart. The settings, direction, and all technical requirements of the production are up to the minute. The picture is splendidly edited and subtitled.

STORY OF THE PLAY

Rita Coventry, a temperamental prima donna, is in love with love, and in her search for romance she alights on Dick Parrish, an over-loved lover, whose sweetheart, Alice Meldrum, dances attendance on his every wish. Dick, realizing his position between two loves, decides to go to Atlantic City, and Rita, canceling a concert engagement, persists in motoring there with him. All is going well when Patrick Delaney, a piano tuner, comes into Rita's suite to tune the piano, and Rita's vivid imagination throws a halo about Pat that completely upsets Dick's equilibrium. The result of Dick's awakening is a return to Alice, who now appears in a different light. Dick is forgiven, and Rita goes her merry way looking for other worlds to conquer.

PROGRAM COPY—"Don't Call It Love"—With an All-Star Cast

The merry gait at which Rita Coventry, a temperamental prima donna, trips her way along the pathway of romance will amuse you thoroughly. Don't miss this comedy-satire, one of the best. It's a William DeMille production with Nita Naldi, Jack Holt, Rod La Roque and Agnes Ayres.

"MEANEST MAN IN THE WORLD"—[Cl. B] 65%

(Adapted from play of same name)

Story:—Lawyer Tries to Win Success Through Meanness, and It Isn't In His Makeup

VALUE

Photography—Good—Arthur Martinelli.
TYPE OF PICTURE—Humorous adventure.
Moral Standard—Average.

Story—Good—Comedy-drama—Family.
Cast—Good—With Bert Lytell, Blanche Sweet and Bryant Washburn.
Author—Good—George M. Cohan
Direction—Good—Edward F. Cline.
Adaptation—Augustin MacHugh.
Technique—Good.
Spiritual Influence—Average.

CAST

Richard Clarke.....	Bert Lytell
Jane Hudson.....	Blanche Sweet
Ned Stevens.....	Bryant Washburn
Nellie Clarke.....	Maryon Aye
Bart Nash.....	Lincoln Stedman
Kitty Crockett.....	Helen Lynch
Carleton Childs.....	Ward Crane
Mrs. Clarke.....	Frances Raymond
Hiram Leeds.....	Carl Stockdale
Andy Oakman.....	Tom Murray
Michael O'Brien.....	Forrest Robinson
Franklin Fielding.....	Robert Dunbar
Lute Boon.....	Victor Potel
Frederick Leggett.....	William Conklin

February 1 to 15, 1924.

Producer—Principal Pictures

Footage—6,500 ft.

Distributor—First National

(Continued on next page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—As a Man Is, So Thinketh He.

Good General Purpose Film—Not Out of Ordinary—Popular Cast and Good Direction

"The Meanest Man in the World" is an ordinary type of picture that serves the purpose of the average picture house satisfactorily. Some acceptable humor is injected in the situation in which a young lawyer discovers that a kind heart cannot successfully follow the path of meanness. The endeavors of Richard Clarke to win success by this method when all others have failed are highly amusing and will be enjoyed by the average audience. Bert Lytell gives a good performance in the role of Clarke, and Bryant Washburn makes a good second for the hero. Blanche Sweet, as Jane Hudson, whose heart was also too kind for her pocketbook, is pleasing. The picture has a good moral which will get over. The scenes in which a gusher is located on Kitty Crockett's farm are quite thrilling.

STORY OF THE PLAY

Richard Clarke, a young lawyer who fails to make a success because of his generosity and kindness, finally decides that he will try being the meanest man in the world. The collection of a bill of \$800 from a storekeeper named J. Hudson introduces an amusing situation in which "J. Hudson" turns out to be a young woman afflicted with the same soft-heartedness as Clarke. In the events that follow a plot to swindle the young woman, whose name is Jane Hudson, out of a farm on which an oil deposit is discovered, is frustrated by Clarke, and the close of the story foretells happiness for Clarke and Jane.

PROGRAM COPY—"The Meanest Man in the World"—Featuring Bert Lytell, Blanche Sweet and Bryant Washburn

Richard Clarke just couldn't be mean. He wasn't built that way. Come and see what happened when "Richard was himself again." Bert Lytell, Blanche Sweet and Bryant Washburn head a fine cast.

"LUCRETIA LOMBARD"—[Class A] 80%

(Adapted from novel of same name)

Story:—Victim of Unhappy Marriage and Invalid Husband Has Romance With District Attorney

VALUE

Photography—Very good—David Abel.
TYPE OF PICTURE—Sensational.
Moral Standard—Fair.

Story—Very good—Drama—Adults.
Cast—Very good—With Irene Rich, Norma Shearer and Monte Blue.

Author—Very good—Kathleen Norris.
Direction—Very good—Jack Conway.
Adaptation—Very good—Sada Cowan.
Technique—Very good.
Spiritual Influence—Neutral.

Producer—Warner Brothers

CAST

Lucretia Lombard.....Irene Rich
Stephen Winship.....Monte Blue
Sir Allen Lombard.....Marc McDermott
Mimi.....Norma Shearer
Judge Winship.....Alec B. Francis
Fred Winship.....John Roche
Mrs. Winship.....Lucy Beaumont
Sandy.....Otto Hoffman

February 1 to 15, 1924.

Footage—7,500 ft.

Distributor—Warner Bros.

Our Opinion

MORAL O'THE PICTURE—None.

Interesting Production—Good Forest Fire Climax—Capable Cast and Direction

"Lucretia Lombard" is just different enough in story material to be interesting beyond the average picture. We would not recommend it on its moral soundness, but on the other hand it entertains by its human qualities. The plight of Lucretia Lombard, married to a reprobate aristocrat, who became a disagreeable invalid from whom she sought relief in a friendship with Stephen Winship, her next door neighbor, cannot fail to entertain. Irene Rich, as Lucretia, plays the role sympathetically. In fact, Miss Rich's wholesome personality lifts the character almost beyond criticism. Monte Blue, as Stephen Winship, is also convincing, and Norma Shearer, as Mimi, who at Sir Allen Lombard's death remains the only barrier between Stephen and Lucretia, is

(Continued on next page)

Unbiased and Independent Reviews Only!

pleasing in the role. The forest fire from the effect of which Mimi dies, despite the efforts of Stephen and Lucretia to save her, is quite spectacular. This is a good feature for the transient theatre, and for adult audiences in neighborhood sections.

STORY OF THE PLAY

Lucretia Lombard, striving to do her duty by her invalid husband, Sir Allen, who has made her life miserable since the day she married him and discovered him to be a drunken and dissolute reprobate, forms a friendship with Stephen Winship next door, whose father, Judge Winship, unaware of Stephen's preference for Lucretia, requests that he become engaged to Mimi, the Judge's ward, before his death. The death of Sir Allen leaves the way open for Lucretia, with Mimi the only barrier between her and happiness with Stephen. A forest fire engulfs their home and Mimi dies in spite of the efforts of Stephen and Lucretia to save her. The story closes with Stephen and Lucretia looking forward to a happy future together.

PROGRAM COPY—"Lucretia Lombard"—With Irene Rich, Monte Blue and Norma Shearer

Was it wrong for Lucretia Lombard to seek relief from her invalid husband in the friendship of a younger man? See "Lucretia Lombard" and decide for yourself. A thrilling production with Irene Rich, Monte Blue and Norma Shearer.

"PURE GRIT"—[Class B] 65%

(Adapted from "A Texas Ranger")

Story—Romance of Texas Ranger and Girl He Rescues From Impostor

VALUE

Photography—Good—Ben Kline.
TYPE OF PICTURE—Adventurous.
 Moral Standard—Average.

Story—Good—Melodrama—Family.
 Star—Good—Roy Stewart.
 Author—Good—William MacLeod Raine.
 Direction—Good—Nat Ross.
 Adaptation—Good—Isadore Bernstein.
 Technique—Good.
 Spiritual Influence—Neutral.
 Producer—Universal

CAST

Bob Evans.....Roy Stewart
 Stella Bolling.....Esther Ralston
 Buddy Clark.....Verne Winter
 Jim Kemp.....Jere Austin
 Frank Bolling.....Jack Mower

February 1 to 15, 1924.

Footage—4,571 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None Outstanding.

Spirited Melodrama—The Kind That Appeals in Cheap Sections and Some Neighborhood Houses

"Pure Grit" is a good general purpose picture for second grade theatres and some neighborhood houses. A new boy actor, Verne Winter, appears to advantage in the picture. He is a freckle-faced youngster with a pleasing personality which should make him popular, and he gets away with what is expected of him in average style. The situation in which an impostor passed himself off as the man he has robbed and shot is quite interesting, inasmuch as the romance of the wounded man's sister and a Texas ranger is involved. One of the thrills of the picture is contained in a runaway scene in which the ranger rescues the girl from being hurled over an embankment, and yet another in the fight between hero and villain. Roy Stewart is quite the type for Bob Evans, the hero, and Esther Ralston is pleasing as the girl. The cast is good throughout.

STORY OF THE PLAY

Bob Evans, a Texas Ranger calling on Stella Bolling, a pretty school teacher, is prevented from making her the intended proposal of marriage because of the reflected face of a stranger which he sees in the mirror. Buddy, an orphan who is being cared for by Stella, finds a mystery connected with the fact that the strange man who poses as Stella's brother whom she has not seen for ten years is hanging about her house, and that Buddy is secretly caring for a wounded man who mutters strangely in his delirium. When Stella is lured to a cabin a distance away by the stranger who pretends that he must reach the border to escape the rangers, Evans, warned of Stella's danger by Buddy, hurries after them and arrives in time to save her and arrest the outlaw. The story closes with their betrothal.

PROGRAM COPY—"Pure Grit"—Featuring Roy Stewart

A fascinating story of adventure and romance in which a small boy discovers an impostor, and a Texas ranger makes a daring rescue. Roy Stewart is the star.

No Advertising Support Accepted!

"BOY OF MINE"—[Class A-b] 95%

(Adapted from story of same name)

Story:—Father's Misunderstanding of Son Causes Mother to Choose New Home**VALUE**

Photography—Superior—Not credited.

TYPE OF PICTURE—Inspiring.

Moral Standard—Excellent.

Story—Superior—Comedy-drama—Family.

Cast—Superior—All-Star.

Author—Superior—Booth Tarkington.

Direction—Superior—William Beaudine.

Adaptation—Superior—Hope Loring.

Technique—Superior.

Spiritual Influence—Excellent.

Producer—J. K. McDonald

CAST

Bill Latimer.....Ben Alexander

Dr. Robert Mason.....Rockliffe Fellowes

William Latimer.....Henry B. Walthall

Mrs. Latimer.....Irene Rich

Mrs. Pettis.....Dot Farley

Junior Pettis.....Lawrence Licalzi

February 1 to 15, 1924.

Footage—6,000 ft.

Distributor—First National

Our Opinion**MORAL O'THE PICTURE**—The Father Who Would Mold His Boy Into a Man Must First Learn to Understand Him.**Good All Through**—One of Tarkington's American Boy Stories Conveyed to the Screen With Its Original Punch

We venture to say that "Boy of Mine" will be one of the year's most popular pictures. It is of the type of which we have all too few—and presents Booth Tarkington at his best as well as the director, players and technical staff employed in converting this fascinating story of a real American boy to the screen. The understanding of boy life, of his view of the world from his own individual angle, the characteristics of the best type of mother, and the mistaken view of the father who had so far forgotten the emotions of boyhood that he could not understand his own son's determination to get the best out of boyhood days, all are effectively described in the picture. Ben Alexander is the wholesome, lovable, mischievous boy of the story. He plays the part so convincingly that it is easy to forget that the boy on the screen is not a flesh and blood specimen. The negro child, the little son of a junk man, with whom Bill Latimer struck up an acquaintance, is also well played by Gene Jackson. The gun episode in which Bill takes the child to his father's room to show him a gun, and then hides him in the bottom bureau drawer when he hears his father coming up the stairs, is but one of the many amusing incidents of the picture. Bill's association with Doctor Bob, who was still able to look at life with the eyes of a boy, is delightfully illustrated, and Rockliffe Fellowes plays the role of Dr. Bob as if he had stepped from the pages of the book. Irene Rich is splendid as Bill's mother. Her face is capable of a certain tender expression that makes her better suited to the part than anyone else who might have been chosen. Henry B. Walthall gives as usual a notable performance. His conception of the father who could not understand until deserted by his loved ones, loneliness forced him to a recognition of his mistake. The closing scenes of the picture where he goes to his wife's cottage to ask her to return to him with the boy will draw tears from any audience. This is a human story wonderfully told. No exhibitor should make the mistake of passing it up.

STORY OF THE PLAY

William Latimer, a rich bachelor who has lived his life on schedule, marries Ruth Lawrence, a choir singer. A boy is born and Latimer tries his best to bring the boy up in the way that he should go. But Bill Jr. has the genuine boy spirit and his various escapades cause misunderstanding between him and his father, and finally when he has been taunted by his father with not keeping his word, and with not being worthy the name of Latimer, he decides to run away from home. He is seized on the road by some ruffians, and is rescued by Doctor Bob Mason, who brings the boy home and is thereafter his good friend. Mrs. Latimer, realizing that Bill will never have a real boy's chance as long as he is with his father, takes a cottage in another part of the town for herself and Bill. Here they live happily under the watchful eye of Dr. Bob, until Mr. Latimer, realizing what he has lost, decides to be a boy again if his family will only return to the big house. A reunion takes place which does not eliminate Dr. Bob. On the other hand, Mr. Latimer decides to join the gang, and be one of the boys.

(Continued on next page)

Unbiased and Independent Reviews Only!

PROGRAM COPY—"Boy of Mine"—With Henry B. Walthall, Irene Rich, Ben Alexander and Rockliff Fellowes

You'll recognize the best type of American boy in Bill Latimer of the splendid Booth Tarkington story, "Boy of Mine." Ben Alexander puts a punch into the action every inch of the way. Henry B. Walthall, Irene Rich and Rockliff Fellowes are in the cast.

"BIG BROTHER"—[Class A] 80%

(Adapted from story of same name)

Story:—Gangster's Struggle to Be Big Brother to Waif and Romance With Mission Worker

VALUE

Photography—Very good—Hal Rosson.

TYPE OF PICTURE—Sociological—Humorous.

Moral Standard—Good.

Story—Very good—Comedy-melodrama—Adults.

Cast—Very good—All-Star—With Tom Moore, Edith Roberts, Raymond Hatton and Mickey Bennett.

Author—Very good—Rex Beach.

Direction—Very good—Allan Dwan.

Adaptation—Very good—Paul Sloane.

Technique—Very good.

Spiritual Influence—Good.

Producer—Paramount

CAST

Jimmy Donovan.....Tom Moore
Kitty Costello.....Edith Roberts
Cokey Joe Miller.....Raymond Hatton
Midge Murray.....Mickey Bennett
Big Ben Murray.....Joe King
"Father Dan" Marron...Charles Henderson
Mike Navarro.....Paul Panzer
Monk Manelli.....Neill Kelley
Mr. Duryea.....William Black
Spike Doyle.....Martin Faust
Izzy.....Milton Herman
Mrs. Sheehan.....Florence Ashbrook
Navarro's Girl.....Yvonne Hughes

February 1 to 15, 1924.

Footage—7,080 ft.

Distributor—Famous Players

Our Opinion

MORAL O'THE PICTURE—Be a Big Brother to Someone.

Entertaining and Presents Good Moral, But Too Much Underworld Atmosphere for Child Audience—Picture Too Long

"Big Brother" is apt to be mistaken by the exhibitor for a production suitable for the child audience. Our impression is that in spite of the fact that one of the principal characters in the story is a small boy, the picture contains too much underworld atmosphere to recommend it for presentation before children. Barring this angle of the situation, and the fact that too much footage has been accorded the underworld scenes, the production is enjoyable. Mickey Bennett, the child actor, selected for the role of Midge Murray, son of a murdered gangster, gives a commendable performance. In fact, Mickey is half the picture. Tom Moore is convincing as gangster Jimmy Donovan, whose loyalty to a deceased pal, and whose love for the child, made him a self-elected big brother to little Midge. Scenes showing Jimmy's efforts to bring Midge up in the way he should go will be enjoyed by all who see the picture. Midge's introduction to Jimmy's idea of what a little boy's bath should be is one of the most amusing incidents in the production, especially as the acquiring of wash boiler and tub lead the police to follow up a suspicion that Jimmy is preparing to make hooch. There are also a number of pathetic touches, such as the scenes in which Midge is taken away by the authorities on the ground that Jimmy is not a fit guardian for him. The orphanage scenes are also interesting, and Jimmy's romance with Kitty Costello forms a pleasing thread of the story. Edith Roberts is charming as Kitty. The cast is good throughout. The production is strong in human interest.

STORY OF THE PLAY

When Big Ben Murray met his death by foul play, Jimmy Donovan, the most feared of the Bowery gangsters and pal of Ben, undertook to rear little Midge, Ben's orphan son. This new experience in Jimmy's life, the feeling that he must be responsible for Midge's future, made a new man of him, a fact that was not understood by the authorities when they decided that Jimmy was not the proper guardian for Midge. Jimmy's romance with Kitty Costello, a mission worker, brings the story to a pleasant close, after Midge has ended his term at the orphanage, and has been given back to Jimmy, to become one of a new household started by Jimmy and Kitty.

(Continued on next page)

No Advertising Support Accepted!

**PROGRAM COPY—"Big Brother"—With Tom Moore, Edith Roberts,
Raymond Hatton and Mickey Bennett**

Jimmy Donovan got a new angle on life when he found himself "big brother" to his dead pal's boy. Tom Moore and Micky Bennett give a great performance, assisted by Edith Roberts, Raymond Hatton and a great cast.

"THREE MILES OUT"—[Class B] 65%

(Adapted from story of same name)

**Story:—Adventures of Girl Who Elopers With Sea Captain While Crook
Bridegroom and Wedding Guests Wait**

VALUE

Photography—Good—Henry Cronjager.
TYPE OF PICTURE—Adventurous.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Madge Kennedy.
Author—Good—Neysa McMein.
Direction—Good—Irvin Willat.
Adaptation—Good—John Emerson and
Anita Loos.
Technique—Good.
Spiritual Influence—Neutral.

Producer—Kenma

CAST

Molly Townsend.....Madge Kennedy
John Locke.....Harrison Ford
Luis Riccardi.....Marc McDermott
"Bull" Jorgen.....Ivan Linow
"Smoothy" Smith.....Walter Lewis
"Highbrow" Higgins.....M. W. Rale
DandyJoseph Henderson
SusieEdna Morton
Mrs. Ormsby Townsend.....Marie R. Burke

February 1 to 15, 1924.

Footage—5,000 ft.

Distributor—Not credited

Our Opinion

MORAL O'THE PICTURE—None.

**Spirited Action in Sea Story Which Proves Average Vehicle for Popular Star
Long Absent From Screen**

"Three Miles Out" is a good general purpose picture with nothing startling to offer, other than a charming and popular star, and a moderately good story well produced. Madge Kennedy plays the role of Molly Townsend, a girl with a mind of her own, in her usual spirited manner. Harrison Ford and Marc McDermott have the leading male roles, with Ford playing the hero. The sea scenes in which the hero is sandbagged and thrown overboard, and the heroine is left at the mercy of a bully and an uncertain crew, are quite thrilling. Some comedy touches enliven the melodrama, such, for instance, as substituting the colored maid for the bride, while the lovers speed away in an automobile to board the ship. The subtitles are smart, the editing is well done, and the direction is satisfactory. The story is just an average vehicle for Madge Kennedy.

STORY OF THE PLAY

Molly Townsend, an original type of girl, pleads with the jury to send in a verdict of "not guilty" for John Locke, a young sea captain accused of theft, and succeeds in bringing about his release. The day set for her wedding Locke comes to warn her not to marry Louis Riccardi, because he has discovered him to be connected with a smuggling scheme. Acting on the impulse of the moment, she promises to meet Locke at the boat, and hurriedly dressing her maid in her wedding garments, she sends her down stairs to meet the groom to the tune of the Lohengrin Wedding March, while she hurries to the boat. "Bull" Jorgen, one of Riccardi's henchmen who has orders to put Locke, captain of the ship, out of the way as soon as possible, because he knows too much, gives the order for sailing without his captain's consent. By the time they have reached the three-mile limit Locke has been sand-bagged and dropped overboard. He is picked up later by another boat, and arrives with the revenue men to the rescue. Molly, in the meantime, has had a struggle with Jorgen and has caused a wireless to be sent to Riccardi. The close of the story shows Riccardi being arrested and Locke and Molly happy.

PROGRAM COPY—"Three Miles Out"—Featuring Madge Kennedy

Molly Townsend was the sort of a girl that makes most things move the way she wants them to. She eloped and went to sea to marry the man she loved. But see through what thrilling adventures she had to pass to gain her point. Madge Kennedy makes a fascinating Molly.

No Advertising Support Accepted!

"GENTLE JULIA"—[Class A-c] 90%

(Adapted from story of same name)

Story:—Romance of Small-Town Girl Who Returned to Rejected Lover When City Revealed Her Small Toad in Big Puddle

VALUE

Photography—Excellent—G. A. Post.
TYPE OF PICTURE—Humorous.

Moral Standard—Good.

Story—Excellent—Comedy—Family.
Cast—Excellent—With Bessie Love and
Harold Goodwin.

Author—Excellent—Booth Tarkington.

Direction—Excellent—Rowland V. Lee.

Adaptation—Excellent—Donald Lee.

Technique—Excellent.

Spiritual Influence—Average.

CAST

Julia	Bessie Love
Noble Dill	Harold Goodwin
Florence Atwater	Mary Arthur
Randolph Crum	Frank Elliott
John Atwater	Charles K. French
George Atwater	Clyde Benson
Uncle Charlie Patterson	Frank Norcross
Ridgely	Harvey Clark
Aunt Fannie Patterson	Emma Tansey
Uncle Joe Atwater	Harry Dunkinson
Newland Sanders	Jack Rollins
Mrs. Joe Atwater	Frances Gaunt
George Plum	Bill Irving
Kitty Silver	Mde. Sul-Te-Wan
Mrs. George Atwater	Agnes Aker
Herbert Atwater	William Lester
Mrs. Herbert Atwater	Gypsy Norman
Dill	Frank Farrington
Mrs. Dill	Virginia Johnson
Herbert Atwater	Richard Billings

February 1 to 15, 1924.

Producer—Fox

Footage—5,837 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—The Choicest Picking Is Often Found Nearest Your Own Door

Human Development of Human Story—Good Cast Chosen for Tarkington Characters—Production Suitable for any Theatre

Bessie Love gets another excellent opportunity in "Gentle Julia," of which she makes the most. Her portrayal of the title role is something to be remembered. She dresses the part charmingly, and she is wholesomely coquettish as Julia Atwater, whose love affairs are the favorite topic of conversation among a score of relatives. A genuine small-town atmosphere has been secured for the picture, and the usual array of Tarkington characters keeps the action of the picture interesting and colorful. Harold Goodwin gives an excellent imitation of a distressed lover, and Mary Arthur proves to be one of the most talented of screen children. Her portrayal of Florence Atwater, Julia's niece, and self-elected reception committee to Julia's many lovers, is one of the best of its kind that the screen has given us. A large and capable cast contributes splendidly to his fascinating picturization of a Booth Tarkington novel. There are many reasons why "Gentle Julia" is apt to be one of the most popular pictures of the screen, not the least of which is the understanding attitude of director and adapter toward the story. Bill this as a Booth Tarkington story and boost the comedy angle.

STORY OF THE PLAY

Julia Atwater looks with disdain on the most faithful of her lovers, Noble Dill, the smell of whose cigarettes her father detests, and whose persistent attentions prevent Julia from realizing that she really loves Noble. A stranger from Chicago by the name of Crum, who comes to see her father on business, gratifies Julia's vanity. But when, on accepting an invitation from a friend to visit her in Chicago she learns among other things that Crum is already married, she takes the next train home just in time to prevent Noble from hurrying away on the same train to try to forget her. Julia has had her lesson, and the story has a happy ending with the betrothal of Julia and Noble.

PROGRAM COPY—"Gentle Julia"—With Bessie Love and Harold Goodwin

Julia Atwater's method of making every lover believe he was the only one, worked beautifully in her home town, but see what happened when she arrived in the big city. Bessie Love, Harold Goodwin and a capable cast play "Gentle Julia," a homespun comedy.

No Advertising Support Accepted!



ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Issued 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 13

FEBRUARY 15 to 29, 1924

No. 12

Independent Reviews!

*Of All Feature Pictures in the United States
and Many Foreign Specials*

Pick o'the Plays

- 80%—"BLACK OXEN"
First National—(Page 184)
- 90%—"GOVERNOR'S LADY"
Fox—(Page 173)
- 90%—"GREAT WHITE WAY"
Goldwyn-Cosmopolitan—(Page 179)
- 80%—"HOODMAN BLIND"
Fox—(Page 180)
- 90%—"LET NOT MAN PUT ASUNDER"
Vitagraph—(Page 188)
- 95%—"LOVE MASTER"
First National—(Page 181)
- 80%—"MAN FROM BRODNEY'S"
Vitagraph—(Page 177)
- 80%—"NO MORE WOMEN"
Allied Producers—(Page 182)
- 80%—"THROUGH THE DARK"
Goldwyn-Cosmopolitan—(Page 185)



Published by
JAMES T. IGOE COMPANY
PRINTERS

600-610 West Van Buren Street
CHICAGO, ILL., U. S. A.



No Advertising Support Accepted!

Screen Opinions

The Unbiased Reviewing Service

With Specially Written Program Copy

Issued 1st and 15th of Each Month

The only service of its kind in the world — putting every unit of the industry on record, twice a month, according to merit

SUBSCRIPTION RATES:

One Year.....\$15.00

Foreign: One Year, \$20.00 (with Exchange)

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

GENERAL OFFICE — Chicago, Ill.

Published by
JAMES T. IGOE COMPANY
600-610 West Van Buren Street
Chicago, Ill., U. S. A.

STAFF:
B. E. Callahan.....Managing Editor
Margaret I. MacDonald.....Associate Editor
"P. J." Garvey.....Business Manager

New York Representative:

MARGARET I. MacDONALD
1493 Broadway—Suite 220

VOL. 13

FEBRUARY 15 to 29, 1924

No. 12

INDEX

Per Cent	Play	Distributor	Page
50%	"Alimony"	F. B. O.	183
80%	"Black Oxen"	First National	184
40%	"Cause for Divorce"	Selznick	186
90%	"Governor's Lady"	Fox	173
90%	"Great White Way"	Goldwyn-Cosmopolitan	179
80%	"Hoodman Blind"	Fox	180
65%	"Just Off Broadway"	Fox	183
90%	"Let Not Man Put Asunder"	Vitagraph	188
95%	"Love Master"	First National	181
80%	"Man from Brodney's"	Vitagraph	177
50%	"Mystery Girl"	Universal	178
80%	"No More Women"	Allied Producers	182
65%	"Other Men's Daughters"	State Rights	176
65%	"Prince of a King"	Selznick	175
65%	"Reno"	Goldwyn-Cosmopolitan	174
50%	"Restless Wives"	State Rights	187
40%	"Supreme Tests"	State Rights	176
80%	"Through the Dark"	Goldwyn-Cosmopolitan	185

No Advertising Support Accepted!

Percentage Figure Values

Masterful.....	[Class A-a]—100%	Good.....	[Class B]—65%
Superior.....	[Class A-b]—95%	Average.....	[Class C]—50%
Excellent.....	[Class A-c]—90%	Fair.....	[Class D]—40%
Very Good.....	[Class A]—80%	Poor.....	[Class E]—25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "Our Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "Our Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"GOVERNOR'S LADY"—[Class A-c] 90%

(Adapted from play of same name)

Story:—Governor Remarries Old-Fashioned Wife When Infatuation for Other Woman Wears Off

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Problem—Interesting.
 Moral Standard—Average.

Story—Excellent—Drama—Adults.
 Cast—Excellent—All-Star, with Robert T. Haines and Jane Grey.

Author—Excellent—David Belasco.
 Direction—Excellent—Harry Millarde.
 Adaptation—Excellent—Alice Bradley.
 Technique—Excellent.
 Spiritual Influence—Average.
 Producer—Fox

CAST

Daniel Slade.....Robert T. Haines
 Mrs. Slade.....Jane Grey
 Katherine Strickland.....Ann Luther
 George Strickland.....Frazer Coulter
 Robert Hayes.....Leslie Austen

February 15 to 29, 1924.

Footage—7,669 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—The Wife Who Values Her Own Happiness Must Keep in Procession of Progress

Good Audience Picture—Extreme Situation Is Compelling—Capable Cast and Good Direction

"The Governor's Lady" has the advantage of having had a successful stage run, which, together with the name of David Belasco, should prove a valuable asset in putting the production across. The situation presented in the story is one of those extreme cases which strike home by reason of the fact that they are forceful examples of what happens in a lesser degree in many homes. The wife of a gold miner who wins prosperity and is goaded by ambition to a point where he embraces the opportunity to run for governor of the state, fails to sense the necessity for change in her method of life. Hence the inevitable break when her predilection for scrubbing, cooking and dusting becomes a clog to the wheels of progress. Jane Grey's performance as the wife is a notable achievement. She will win the sympathy of any audience by the sincerity of her performance. Robert T. Haines is satisfying as the husband, and Ann Luther lends elegance and grace to the role of Katherine Strickland. The picture is carefully edited and subtitled, and is a credit to Director Harry Millarde. Charles Kraus, whose name does not appear in the cast, gives a fine performance as the butler in the Strickland home.

STORY OF THE PLAY

Daniel Slade wins wealth in the gold mines, buys a fine home in the city, and makes ready for the life of the average rich man. His wife, Mary Slade, fails to sense the necessity for dressing and acting in harmony with her new surroundings, and when Slade runs for governor she causes him such mortification by her predilection for scrubbing, etc., that he decides to get a divorce. He becomes infatuated with Katherine Strickland, daughter of the man who has charge of his political campaign. Later Katherine confesses to Mrs. Slade her part in luring Slade from his home, and Daniel, ordered out of the little old home where Mary has gone to

(Continued on next page)

No Advertising Support Accepted!

live alone, realizes how unworthy he has been of the woman who gave her all for him during the years of struggle. The close of the story shows Daniel and Mary meeting months after the divorce has been granted, and deciding to get married all over again.

PROGRAM COPY—"The Governor's Lady"—Featuring Robert T. Haines and Jane Grey

You'll be interested in "The Governor's Lady," in which a wife's incapacity to enter the social set breaks the domestic harmony. Robert T. Haines and Jane Grey are the featured members of the cast.

"RENO"—[Class B] 65%

(Adapted from story of same name)

Story:—Three Times Divorced Man Finds Himself Bigamist in Some States and Trigamist in Others

VALUE
Photography—Very good—John Mescal.
TYPE OF PICTURE—Humorous.
Moral Standard—Fair.

Story—Good—Comedy-drama—Adults.
Cast—Good—All-Star.
Author—Good—Rupert Hughes.
Direction—Good—Rupert Hughes.
Adaptation—Good—Rupert Hughes.
Technique—Good.
Spiritual Influence—Neutral.

CAST
Mrs. Emily Dysart Tappan..Helene Chadwick
Guy Tappan.....Lew Cody
Walter Heath.....George Walsh
Mrs. Dora Carson Tappan....Carmel Myers
Mrs. Kate Norton Tappan....Hedda Hopper
Miss Alida Tappan.....Dale Fuller
Yvette.....Kathleen Key
Jerry Dysart.....Rush Hughes
Marjory Towne.....Marjorie Bonner
Henry Nish.....William Orlamond
Judge Norton.....Howard Truesdale
Paul Tappan.....Robert de Vilbiss
Ivy Tappan.....Virginia Loomis
Arthur Clayton.....Richard Wayne
Justice of the Peace.....Hughie Mack
Hal Carson.....Boyce Combe
McRae, a detective.....Victor Potel
Lemile Hake.....Percy Hemus
Mattie Hake.....Maxine Elliott Hicks
Tod Hake.....Billy Eugene
Mrs. Tod Hake.....Adele Watson
Mrs. Towne.....Evelyn Sherman
Hod Stoot.....Jack Curtis
Mrs. Hod Stoot.....Pattison Dial

February 15 to 29, 1924.

Producer—Rupert Hughes

Footage—6,612 ft.

Distributor—Goldwyn-Cosmopolitan

Our Opinion

MORAL O' THE PICTURE—Present Divorce Laws Make a Joke of Matrimony

Doesn't Quite Hit the Nail on the Head, but is Illuminative of Divorce Evil—
Scenes in Yellowstone Park a Feature

We have classed "Reno" as a 65% production on account of its failure to reach the mark for which it set out—it has just missed being a very excellent satire. So far as its entertainment qualities are concerned the exhibitor will find it satisfactory, and in fact quite above average. The situation provided by the author who has also supplied interesting information regarding the diversified character of divorce laws in the different states, is both amusing and appalling. Two little children at intervals during the picture discuss their numerous mammas, the remarried couples discover that in one state they are not married at all, in another that the husband still belongs by law to his first wife, and a complication of still further interest tries to prove that children born of a divorced wife are illegitimate. It's all according to what state of the Union you are passing through or residing in. So much for the theme on which the story is based; and, good or bad, at least provides food for thought. The picture should have been a farcical satire. It hasn't quite got the edge. It is entertaining and should go over well with most audiences. A large and excellent cast plays the picture; notable among those who give much to the production are Lew Cody, George Walsh, Carmen Myers, Dale Fuller, Helene Chadwick, Victor Potel, Rush Hughes. Some thoroughly amusing and original touches of comedy are to be found in the picture, such, for instance, as where Jerry Dysart pulls his sweetheart into the telephone booth as she walks by her mother's side, and pulls a love scene inside the booth while mamma looks vainly for her daughter. Scenes photographed at Yellowstone Park are beautiful. Here also a fierce struggle takes place between two of the husbands.

(Continued on next page)

No Advertising Support Accepted!

STORY OF THE PLAY

The story concerns Guy Tappan, his first wife and two other wives married after the legitimate securing of divorces. The attempt of Guy to get money from his rich aunt to pay for his own divorce suit and that of the third Mrs. Tappan which she gained from her first husband, brings about a struggle to get possession of the two Tappen children from wife number one, because Aunt Alida refuses to give up ten thousand dollars unless the beloved children are placed in her care. After much chasing and fighting on the part of the men and laughter and tears on the part of the women concerned, they finally settle into a fairly composed state to undo the tangle.

PROGRAM COPY—"Reno"—With an All-Star Cast

Come and see "Reno" if you want to get a correct idea of the influence of the divorce laws on the morality of married couples. One of the most amusing satirical farces you have ever seen. Don't miss it.

"PRINCE OF A KING"—[Class B] 65%

(Adapted from "John of the Woods")

Story:—Adventures of Stolen Prince Restored to Queen Mother by Former Court Physician

VALUE

Photography—Average—Not credited.
TYPE OF PICTURE—Interesting—
Adventurous.
Moral Standard—Average.

Story—Good—Drama—Family.
Star—Good—Dinky Dean.
Author—Good—Abbie Farwell Brown.
Direction—Good—Albert Austin.
Adaptation—Good—Douglas Doty.
Technique—Good.
Spiritual Influence—Average.
Producer—Z. A. Stegmuller

CAST

Gigi Dinky Dean
Queen Claudia Virginia Pearson
Urbano, Court Physician Josef Swickard
Count Mario John Sainpolis
Duke Roberto Sam DeGrasse
Andrea Mitchell Lewis
Cecco Frank Barrow
Tonio Toke Du Crow
Peasant Woman Ethel Wales

February 15 to 29, 1924.

Footage—5,000 ft.

Distributor—Selznick

Our Opinion

MORAL O'THE PICTURE—In Giving Aid Without Question We May Be Entertaining "Princes" Unawares

Interesting Presentation of Acrobatic Child as New Juvenile Star—Production Well Staged, But Poorly Subtitled

"A Prince of a King" has a good chance for popularity. The exhibitor may book it without hesitancy because of its entertainment qualifications. A new child star, Dinky Dean, appears in the picture and acquits herself well, both as an actor and as an acrobat. This child is not over four years of age judging from appearances as well as reports. He is a handsome little fellow, and bids fair to become one of the world's great acrobats, as well as possessing considerable talent for screen acting. In the street scenes in which the stolen child, who is used by a band of pauper acrobats to earn the necessary money for all hands, gives an exhibition of his skill. Dinky Dean astonishes the spectator with his clever application of the tricks of his trade. The story of the stolen prince is interesting and is played by a cast of competent players, which a glance at the names will verify. The scenes in the forest where the prince gets his first taste of happiness with Urbano, the former court physician and his dog, are delightfully pictured. The settings within the royal palace are rich and spacious, and altogether the production is one that is well worth seeing. Virginia Pearson, Josef Swickard Mitchell Lewis and Sam De Grasse are outstanding figures in the cast.

STORY OF THE PLAY

The death of King Lorenzo and the birth of an heir to the throne takes place about the same time. The child is stolen by an agent of Duke Roberto, who hopes to gain possession of the throne. The little prince falls into the hands of a band of traveling acrobats, and, after considerable mistreatment, runs away and finds shelter with Urbano, former court physician, with whom he lives happily in a cabin in the forest, until Andrea, leader of the acrobats, learns his whereabouts. At the same time Urbano discovers a royal trinket hung about the neck of the prince, and after a series of adventures in which Andrea and the Duke Roberto oppose the efforts of Urbano and the queen to restore the prince to the royal palace, the child is acclaimed king, and the villain meets punishment.

PROGRAM COPY—"A Prince of a King"—Featuring Dinky Dean

Dinky Dean, a new and talented child star, plays the role of the prince in "A Prince of a King." You will be thrilled with this youngster's unusual skill at acrobatics.

Unbiased and Independent Reviews Only!

"SUPREME TESTS"—[Class D] 40%

(Especially prepared for screen)

Story:—Romance of Blind Girl and Returned Soldier Who Became Victim of Band of Crooks

VALUE

Photography—Fair—Not credited.
TYPE OF PICTURE—Unsatisfactory.
Moral Standard—Average.

Story—Fair—Melodrama—Family.
Stars—Average—Johnny Harron and Gloria Grey.

Author—Fair—Not credited.
Direction—Fair—James E. Bowen.
Adaptation—Fair—Not credited.
Technique—Fair.
Spiritual Influence—Average.
Producer—A. J. E. Bowen

CAST

Jack Miller.....John Harron
Mary Blake.....Gloria Grey
Widow Blake.....Minna Ferry Redman
Philip Condon.....Eugene Borden
"Peaceful" Eddie.....Ernest Shields
Dolores Montez.....Dorothy Revier
"Goofie" Logan.....Gene Walsh

February 15 to 29, 1924.

Footage—5,500 ft.

Distributor—State Rights

Our Opinion

MORAL O' THE PICTURE—None Outstanding.

Cheap Production—Capable Stars Struggle Against Odds—Story Poorly Adapted—Direction Unprofessional

A chaotic attempt to make something out of nothing most aptly describes "Supreme Tests," a production starring Johnny Harron and Gloria Grey. A few average shots of the hero rescuing the villain on the battlefield of France are shown in the early part of the picture. Later the villain shadows the hero with evil intent, and frames him for a crime he himself committed. Johnny Harron does as well as could be expected under the circumstances with the hero role, and Gloria Grey exhibits unusual talent as the blind girl. Dorothy Revier does well as the feminine crook, and one of the best efforts of the picture is attributed to Gene Walsh, who is successful in pulling more than one laugh during the performance. This is a fair picture for cheap localities.

STORY OF THE PLAY

Jack Miller, returning from the World War, is framed with theft by Philip Condon, a man he rescued from death in no-man's land. Jack runs away from the city and is employed on the farm of his old neighbor, Mrs. Blake, whose blind daughter, Mary, was his childhood sweetheart. Philip appears on the scene again just when Jack is feeling secure and happy. In the events that follow the theft is uncovered, and an operation performed on Mary's eyes allows her to look on the face of her lover, Jack. A scar on Jack's face which he received during the war, and which has caused him many unhappy moments through the remarks and attitude of unsympathetic persons, is accepted by Mary as a part of a brave personality.

PROGRAM COPY—"Supreme Tests"—Johnny Harron and Gloria Grey

Jack Miller found that although "one good turn deserves another," intrigue and cowardice often alter results. Johnny Harron and Gloria Grey are the stars of this interesting production.

"OTHER MEN'S DAUGHTERS"—[Class B] 65%

(Adapted from story of same name)

Story:—Man Who Guards Own Daughter Lures Other Men's Daughters to Danger

VALUE

Photography—Good—Eddie Linden
TYPE OF PICTURE—Ordinary—
Sensational.
Moral Standard—Average.

Story—Good—Drama—Adults.
Star—Good—Bryant Washburn.
Author—Good—Evelyn Campbell.
Direction—Good—Ben Wilson.
Adaptation—Good—Frank Sullivan.
Technique—Good.
Spiritual Influence—Average.
Producer—Samuel V. Grand

CAST

Alaska Kid.....Bryant Washburn
Dorothy Kane.....Mabel Forrest
Lottie Bird.....Kathleen Kirkham
"Winnie".....Wheeler Oakman
Mr. Kane.....Sidney DeGrey
Mrs. Kane.....Martha Franklin
Hubert.....Roscoe Karns
President of Board.....William Turner
Page.....Ben Wilson, Jr.

February 15 to 29, 1924.

Footage—5,800 ft.

Distributor—State Rights

(Continued on Next Page)

No Advertising Support Accepted!

Our Opinion

MORAL O'THE PICTURE—Treat Other Men's Daughters as You Would Have Other Men Treat Yours.

Moral of Story Gets Over—Direction and Cast Satisfactory—Production for Cheaper Houses

"Other Men's Daughters" is the type of story that goes very well once in a while. It is essentially "cheap stuff," but it does contain the moral teaching intended by the author, which gets over in the picture, especially with the second class audience, who will not object to the unhappy situation in which a girl finds her roommate to be her own father's sweetheart. We believe that the picture really has a mission, no matter what its faults are, and that it will give satisfaction by reason of its spicy qualities. Some dashes of comedy are injected, and cabaret scenes, which are usually a part of a picture of this type, are present. The subtitling is not quite up to the mark for better class audiences. The cast is an average one, Bryant Washburn and Mabel Forrest portraying the leading roles with good judgment.

STORY OF THE PLAY

Nathan Kane, a prosperous business man, is unusually strict with his daughter, Dorothy, who finally resents her father's treatment of her friends to such an extent that she decides to leave home. In a San Francisco hotel she meets the Alaska Kid, who pays her bills and finds her a home with a girl next door to him, and also gives her work typewriting his letters. It turns out that the girl she is rooming with is her own father's sweetheart. At a banquet where her father is entertaining a number of questionable women, among them Dorothy's new girl friend, the matter comes to a head, and the Kid, who finally realizes that Dorothy is the right type of girl, takes her home to her mother, after which he becomes engaged to Dorothy. The father has the lesson of his life when his own sin is uncovered.

PROGRAM COPY—"Other Men's Daughters"—Featuring Bryant Washburn and Mabel Forrest

The man who thought he was privileged to live his own life as he pleased, found that if he would be happy he must practice what he preached. "Other Men's Daughters" will make you think. Bryant Washburn and Mabel Forrest are the stars.

"MAN FROM BRODNEY'S"—[Class A] 80%

(Adapted from story of same name)

Story—Adventures of English Soldier of Fortune on Oriental Island

VALUE

Photography—Good—Steve Smith, Jr.
Type of Picture—Thrilling.
Moral Standard—Average.

Story—Very good—Melodrama—Family.
Cast—Very good—All-Star, with Alice Calhoun, J. Warren Kerrigan, Wanda Hawley and Miss DuPont.

Author—Very good—George Barr McCutcheon.

Direction—Very good—David Smith.
Adaptation—Very good—C. Graham Baker.

Technique—Very good.
Spiritual Influence—Neutral.

Producer—Albert E. Smith

CAST

Hollingsworth Chase.....J. Warren Kerrigan
Princess Geneva.....Alice Calhoun
Lady Deppingham.....Wanda Hawley
Mrs. Browne.....Miss DuPont
Robert Browne.....Pat O'Malley
Neenah.....Kathleen Key
Rasnea.....Bertram Grassby

February 15 to 29, 1924.

Footage—7,156 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—None Outstanding

Adventurous Spirit of Story Gets Over with Good Cast and Fast Direction

"The Man From Brodney's" is the sort of picture that the average audience likes to have handed to it once in a while. The fabulous kingdom stuff is not good for steady diet, but in this case it pleases because the director and his assistants, including the excellent cast, cause things to move rapidly and often mysteriously. Alice Calhoun makes a pleasing picture as the princess of the kingdom, who discovered that being a princess is not nearly as interesting as being a mere woman with a real man lover. Wanda Hawley gives a satisfactory performance as Lady Deppingham. In fact she is quite charming in the role. And Miss DuPont and Kathleen Key, the other feminines in the

(Continued on next page)

No Advertising Support Accepted!

cast, are also up to form in their work. J. Warren Kerrigan gives a spirited performance as Hollingsworth Chase—in other words, "the man from Brodney's." Pat O'Malley and Bertram Grassby, not supplied with the best of opportunities, do well what is required of them. The settings in the palace of the princess are spacious and rich, and in fact throughout are scenes of artistic quality. The exhibitor will find "The Man from Brodney's" a good general purpose feature. Nothing to boast about, but an exhilarating rapid action melodrama.

STORY OF THE PLAY

Hollingsworth Chase, American and diplomatic free lance, after serving his government in the Grand Duchy of Rapp-Thorberg for some time, finally meets and falls in love with the Princess Geneva. Later Chase makes bold to rescue the princess from the unwelcome embraces of Prince Karl, believing him to be merely the band leader. For this the princess begs him to leave the country to avoid embarrassment for her. Chase goes to an Oriental island where a certain Lady Deppingham and her party are summering. Here he again meets the princess who comes to visit, and is instrumental in overcoming an uprising of the natives of the island, who have been incited by Rasula, an enemy white. The end of the story shows the princess deciding that she would rather marry Chase and be just an ordinary woman, than live the life of a princess.

PROGRAM COPY—"The Man from Brodney's"—With Alice Calhoun, J. Warren Kerrigan, Wanda Hawley and Miss DuPont

Hollingsworth Chase had adventure thrust upon him in the Orient that topped any he had ever known. But it brought him romance and a beautiful princess for a wife. Alice Calhoun, J. Warren Kerrigan, Wanda Hawley and Miss DuPont are in the cast.

"MYSTERY GIRL"—[Class C] 50%

(Adapted from story of same name)

Story:—Woman Hater, Framed by Friends, Has Series of Adventures Trying to Return Girl's Handbag

VALUE

Photography—Average—William Thornley.
TYPE OF PICTURE—Mystery Adventure.
 Moral Standard—Average.

CAST

Story—Good—Comedy-Melodrama—Family.	Kerry Reynolds.....Herbert Rawlinson
Star—Good—Herbert Rawlinson.	Gloria Bliss.....Ruth Dwyer
Author—Good—Marion Orth.	Laurette Slingsby.....Margaret Campbell
Direction—Average—Robert F. Hill.	Ben Bliss.....Jere Austin
Adaptation—Average—William Wing.	Dick Reynolds.....Ralph F. McCullough
Technique—Average.	Valet .....William Quinn

Spiritual Influence—Neutral.
 Producer—Universal

February 15 to 29, 1924.

Footage—4,487 ft.

Distributor—Universal

Our Opinion

MORAL O'THE PICTURE—None

Fails to Come Into Its Own in Spite of Melodramatic Development

The story of "The Mystery Girl" should serve as an excellent basis for a farce comedy production. In the present instance, however, the picture smacks of cheapness and hurry. Herbert Rawlinson is not at his best. Perhaps the part does not suit him, but our impression is that he has not been well directed. Ruth Dwyer gives a capable performance in the role of Gloria Bliss, and William Quinn makes the role of Kerry Reynolds' valet stand out. Altogether, the action of the picture, which struggles between straight and farce comedy interpretation, is a bit childish as a result. The frame-up in which Kerry is accused of stealing a young lady's handbag might have been quite a peppery affair. The photography is not up to the mark.

STORY OF THE PLAY

Kerry Reynolds, pretending to be a woman hater, and an annoyance to his friends because of his ultra-seriousness, is framed by his associates who mean to prove to him that he is not immune to feminine charms. They make him believe that he is ill and needs the attention of a doctor, in whose office a pretty girl is planted, who tearfully looks for sympathy. Later in the hotel she accidentally leaves her handbag on a chair, and Kerry, meaning to return it, picks it up. She then tries to prove that there were diamonds in the handbag. A series of adventures with the house detectives in the hotel finally brings the story to a climax with Kerry's engagement to the girl.

PROGRAM COPY—"The Mystery Girl"—Featuring Herbert Rawlinson

Kerry Reynolds adventures merely go to prove that any man is going to have a hard time being a woman-hater when there are pretty girls about. Herbert Rawlinson is the star of this amusing comedy-melodrama.

(Continued on Next Page)

No Advertising Support Accepted!

"GREAT WHITE WAY"—[Class A-c] 90%

(Especially prepared for screen)

Story:—Adventures of New York Press Agent and Romance of Dancer and Prize Fighter

VALUE
Photography—Excellent—Harold Wenstrom
and Henry Cronjager.
TYPE OF PICTURE—Humorous.
Moral Standard—Fair.

Story—Excellent—Comedy-melodrama—
Family.
Cast—Excellent—All-Star.
Author—Excellent—H. C. Witwer.
Direction—Excellent—E. Mason Hopper.
Adaptation—Excellent—Luther Reed.
Technique—Excellent.
Spiritual Influence—Neutral.

CAST
Mabel Vandergrift.....Anita Stewart
Jack Murray.....T. Roy Barnes
Joe Cain.....Oscar Shaw
Duke Sullivan.....Tom Lewis
City Editor.....Harry Watson
Stubbs.....Olin Howland
Adolph Lutz.....Dore Davidson
Brock Morton.....Hal Forde
Mr. Cain.....Stanley Forde
Arthur Brisbane.....Arthur Brisbane
Tex Rickard.....Tex Rickard
Ned Weyburn.....Ned Weyburn
Irvin S. Cobb.....Irvin S. Cobb
H. C. Witwer.....H. C. Witwer
Harry Hershfield.....Harry Hershfield
Damon Runyon.....Damon Runyon
Bugs Baer....."Bugs" Baer
George McManus.....George McManus
Nell Brinkley.....Nell Brinkley
Hal Coffman.....Hal Coffman
J. W. McGurk.....J. W. McGurk
Winsor McCay.....Winsor McCay
Billy De Beck.....Billy De Beck
Fay King.....Fay King
Earle Sande.....Earle Sande
Kid Broad.....Kid Broad
Jimmy Stone.....Pete Hartley
Referee.....Johnny Gallagher
Cain's Second.....Johnny Hennessey
Stone's Second.....Billy Gould
McIntyre.....Frank Wonderley
Announcer.....Joe Humphries
Smoke.....Jerry Peterson

February 15 to 29, 1924.

Producer—Cosmopolitan

Footage—10,000 ft.

Distributor—Goldwyn-Cosmopolitan

Our Opinion

MORAL O'THE PICTURE—None

**Ponderously Staged Comedy-Melodrama—Cast Including Persons Prominent
In New York Sporting, Theatrical and Newspaper Circles an Attraction**

If the exhibitor wants a sure-fire special, he can't go wrong on "The Great White Way." This ponderously staged comedy-melodrama hits the mark at every punch, and is so genuinely the correct thing in detail, from Ned Weyburn rehearsing the "Follies" down to the intimate views of the printing presses at work on an edition of a city daily. A glance at the cast will reveal names of great interest in metropolitan circles, such as Arthur Brisbane, Irvin S. Cobb, Tex Rickard, Winsor McCay, Bugs Baer, George McManus, Nell Brinkley, all of whom appear in the picture. The production is well made. In fact one marvels at the expert handling of huge numbers of people which appear in the sets, at the theatre, at the prize fight, and also at the race track. The race track scenes were taken at Belmont Park during the period when Papyrus, champion English three-year-old, was preparing for the race with Zev. The film is said to have been six months in the making, and it is easy to believe that it was, for it is certain that the staging of the production has taken time and patience on the part of the technical staff at least. The smartly written subtitles fitting the action to the fraction, extract roars of laughter, and director E. Mason Hopper, together with H. C. Witwer, the author, are to be congratulated on the consistent presentation of a story that encompasses the sporting, theatrical and newspaper life of New York City. Anita Stewart has the leading feminine role, in which she acquires herself charmingly. The romance between Mabel Vandergrift, a dancer, and Joe Cain, a welterweight champion, which is the outcome of the press agent's sparring for a story, constitutes an excellent vein of humor. Jack Murray, the press agent, played by T. Roy Barnes, is the life ow the party. Jack's desperate efforts on behalf of his employers are delightfully humorous. The role is played with just the right spirit by Mr. Barnes. Tom Lewis, as Joe Cain's manager, gives a good performance, and Oscar Shaw, in the role of Joe

(Continued on next page)

Unbiased and Independent Reviews Only!

Cain, is such as to make the spectator hope to see him again on the screen. His face is capable of more expression than the average person's and his fight with Pete Hartley, a celebrated lightweight, is very much to his credit. Being comedy-melodrama, the picture would not be complete without its fire scene, which is well staged. "The Great White Way" is one of the most thoroughly entertaining pictures of the season.

STORY OF THE PLAY

Jack Murray, press agent for Mabel Vandergrift, a dancer, is having difficulty in getting his stuff past the city editor of one of the big city newspapers when he discovers that Joe Cain, a prize fighter, needs some one to boost him, and Jack elects himself to the job at one hundred dollars a week. Jack's next move is to go after bigger and better stories by creating a friendship between Mabel and Joe, which, unexpectedly, develops into a real love story. Jack's plans are all but knocked on the head when they decide to marry, and Joe promises Mabel to quit the ring. Brock Morton, Mabel's backer, and incidentally an admirer, becomes jealous and threatens to close the show unless she will marry him then and there. On hearing of what is going on behind scenes, Joe hurries out of the audience and lands Brock one on the jaw that sends him sprawling. The show goes on, and Joe signs to fight the British champion the following day. At the close of the fight Mabel brings his father, from whom he has been estranged, to him and both decide to go out west with dad, much to the disgust of the energetic press agent.

PROGRAM COPY—"The Great White Way"—With an All-Star Cast

The funniest and best of comedy-melodramas, including many prominent New York sporting, theatrical and newspaper people in the cast, "The Great White Way" tops anything of the kind that has ever been made. Fun and romance, prize fighters and chorus girls, managers and press agents, all in a grand mix-up. Don't miss it.

"HOODMAN BLIND"—[Class A] 80%

(Adapted from play of same name)

Story:—Sea Captain's Wife Victim of Plot to Do Her Out of Father's Allowance and Part Her from Husband

VALUE

Photography—Very good—George Schneiderman.

TYPE OF PICTURE—Sensational.

Moral Standard—Average.

Story—Very good—Melodrama—Family.

Cast—Very good—All-Star—With David Butler, Gladys Hulette, Marc McDermott and Frank Campeau.

Author—Very good—Henry Arthur Jones.

Direction—Very good—John Ford.

Adaptation—Very good—Charles Kenyon.

Technique—Very good.

Spiritual Influence—Neutral.

Producer—Fox

CAST

Jack Yeulette.....David Butler
Nance Yeulette.....Gladys Hulette
Jessie Walton.....Gladys Hulette
Mark Lezzard.....Frank Campeau
John Linden.....Marc McDermott
Mrs. John Linden.....Tribby Clark
Bull Teaman.....Jack Walters
Battling Brown.....Eddie Gribbon

February 15 to 29, 1924.

Footage—5,434 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—Greed is Always the Source of Much Evil

Thrilling Melodrama Has Fine Box Office Features—Storm at Sea and Spirit of Intrigue Give Romantic Story Added Punch

"Hoodman Blind" is an excellent general purpose feature. Almost any type of audience will respond to its highly melodramatic flavor, and to the romance in the domestic life of Jack and Nance Yeulette. David Butler and Gladys Hulette are the married lovers of the story and both are well suited to the roles they play. David Butler gives a good performance throughout. Gladys Hulette is charming as Nance, and proves her versatility in a double role. As Jessie Walton, Nance's half sister, a tough, cigarette smoking type, she outlines with success a character quite the opposite to that of Nance. A fascinating vein of intrigue is manipulated by Frank Campeau as Mark Lezzard, guardian and unwelcome admirer of Nance, and Eddie Gribbon as Battling Brown. Marc McDermott's opportunities as John Linden, father of Nance, are rather limited. The storm at sea and the rescue of a crew from a ship is quite thrillingly presented.

STORY OF THE PLAY

Nance, daughter of John Linden, who deserted his wife for another woman, and left her together with his child, in care of Mark Lezzard, the family lawyer, marries Jack Yeulette, a young sea captain. Life runs along happily until Lezzard, who had intended to marry Nance

(Continued on next page)

No Advertising Support Accepted!

himself, discovers that John Linden has another daughter by his second wife, by whom he was deserted, who is Nance's exact double. Mark not only plots to separate Nance and Jack by having the girl pose as Nance in the arms of another man, but continues to withhold an allowance which has been forthcoming throughout the years. At last Jack discovers the plot and after knocking out Battling Brown, Lezzard's associate in the plot, he hands Lezzard over to the angry villagers for punishment. John Linden's return to the village is partially instrumental in the uncovering of Lezzard's plans. The story ends with a happy reconciliation of the Lindens and Yeulettes.

PROGRAM COPY—"Hoodman Blind"—With David Butler, Gladys Hulette, Marc McDermott and Frank Campeau

Jack Yeulette fought like a tiger when he discovered that he had been made a blind fool of by a pair of scoundrels. See "Hoodman Blind," a picture in which romance and intrigue join hands. David Butler, Gladys Hulette, Marc McDermott and Frank Campeau play the principal roles.

"LOVE MASTER"—[Class A-b] 95%

(Especially prepared for screen)

Story:—Romance and Adventures of Dog Who Deserts Legal Master and Follows Love Master Into Wilds of Canada

VALUE
Photography—Superior—Charles B. Dreyer.
PICTURE—Unusual—Thrilling.
Moral Standard—Good.

Story—Very good—Drama—Family.
Star—Superior—Strongheart.
Authors—Very good—Larry Trimble and Jane Murfin.
Direction—Superior—Larry Trimble and Roy Cornell.
Adaptation—Superior—Donna Barrell.
Technique—Superior.
Spiritual Influence—Good.
Producer—Larry Trimble

CAST
Strongheart By Himself
The Fawn..... Lady Julie
Sally..... Miss Lillian Rich
David..... Harold Austin
Alec McLeod..... Hal Wilson
Andrew Thomas Francis Mulligan.....
"Smilin' Jean" LeRoy..... Walter Perry
"The Ghost"..... John J. Richardson
"Sweet Angeline" Quartette..... Joseph Barrell
Timber Wolves

February 15 to 29, 1924.

Footage—6,779 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Nothing Surpasses in Faithfulness the Love of a Dog for His Master

Magnificent Ice and Snow Scenes in Thrilling Production With Strongheart Truly a "Wonder Dog"—Direction, Photography, Editing Above Par

Beautiful, thrilling, irresistible is "The Love Master," the latest production featuring Strongheart, the "wonder dog." It surpasses in sympathetic quality Strongheart's first and memorable production, "The Silent Call." In fact it is very easy to kid oneself into believing that dogs really have souls, after seeing this dog's work in "The Love Master." Together with the lovely female of the species, Lady Julie, who is introduced into the picture as a blonde beauty with whom Strongheart falls in love, he begs the play from the human actors, and causes us to stand aghast at what director Larry Trimble has been able to make him do in interpreting the intention of the story. There are genuine timber wolves also in the picture, and ice and snow scenes so beautiful that you find yourself exclaiming in admiration. Just what to tell you about the production is difficult to judge. One of the box office features is the dog team race, in which four or five teams are lined up for the race which is presented with all the punch of the genuine thing. Strongheart, Fawn, and one other dog form a team for David, the hero, who must win to get money with which to dispel a false accusation back home. The perilous climb over a glacier by David, Sally, his sweetheart, and the three dogs with the sled is worth the price of admission to see. And if you want to weep you can do so with good reason at the scene in David's cabin where Strongheart, pulling back the sheet laid over David's face by a friend, slaps the face of his master with his great, shaggy paw, until he succeeds in awakening him from the coma into which David, believed dead, had lapsed. And this is only one of the human tricks performed by Strongheart. The romance of the dogs is delightfully flecked with comedy, in which peeved female timber wolves figure. The supporting cast, in which Lillian Rich, Harold Austin, Hal Wilson and Walter Perry play prominent roles, is thoroughly capable.

STORY OF THE PLAY

Strongheart deserts his legal master and accompanies David, whom he loved, into the wilds of Canada, where the latter finds work in a general store at a trading camp. During

(Continued on next page)

Unbiased and Independent Reviews Only!

Strongheart's nightly wanderings he meets and falls in love with a beautiful female dog, known as Fawn, and brings her home to hide her and share his food with her. He finds his master ill with pneumonia and when his sweetheart, Sally, and his friend, Alec McLeod, believe him dead, Strongheart, with true canine intuition, beats him in the face until he shows signs of life. When the dog team races are announced and David sees an opportunity of winning money to prove himself innocent of an accusation back home, Strongheart, Fawn, and one other dog form the team with which he wins. When they return to the settlement, Sally is shocked to see David embrace a woman who is waiting for him. It turns out that the woman is his step-sister, and that she has come with news that Strongheart's legal master, whom David was accused of murdering, is not dead, but has recovered. The story closes with the betrothal of Sally and David, and the two dogs discovering their own happiness.

PROGRAM COPY—"The Love Master"—Featuring Strongheart

Don't miss Strongheart, the "wonder dog's" most thrilling production, "The Love Master." Romantic and inspiring is this tale of two dogs in the wilds of northern Canada. A good cast supports the star.

"NO MORE WOMEN"—[Class A] 80%

(Adapted from story of same name)

Story:—Romance of Young Man Who, Crossed in Love, Swore Off Women, and Met His Fate in the Wilderness

VALUE

Photography—Very good—Not credited.
TYPE OF PICTURE—Humorous—Romantic
Moral Standard—Average.

Story—Very good—Comedy-romance.
Cast—Very good—All-Star, with Matt Moore and Madge Bellamy.
Author—Very good—Elmer Harris.
Direction—Very good—Lloyd Ingraham.
Adaptation—Very good—Elmer Harris.
Technique—Very good.
Spiritual Influence—Neutral.

Producer—Associated Authors, Inc.

Footage—6,180 ft.

Distributor—Allied Producers

CAST

Peter Maddox.....Matt Moore
Peggy Van Dyke.....Madge Bellamy
Daisy Greshaw.....Ruth Clifford
"Beef" Dorgan.....Clarence Burton
Tex.....George Cooper
Howard Van Dyke.....H. Reeves Smith
Randolph Parker.....Stanhope Wheatcroft

February 15 to 29, 1924.

Our Opinion

MORAL O'THE PICTURE—No Use Running Away from Love—It's Bound to Get You Sometime

Wholesome and Entertaining—Should Get Across in Any Locality—Good Comedy—Romantic Situation—Attractive Cast

The entertainment quality of "No More Women" is quite above the average. The picture in addition to having a good story to present, is capably directed, and carefully edited. Matt Moore is excellent as the young man who went to the mountains to be rid of the fair sex, after building a little home for one of them and then suffering the chagrin of being jilted. Madge Bellamy is delightful as the girl who knew the first time she set eyes on Peter Maddox that he was meant to be her man, and Ruth Clifford gives a good performance as the inconstant sweetheart. The scenes in the mountains where Peggy Van Dyke pursues Peter, and wins his sympathy and eventually his love through a pretense of being injured when her automobile upset her over an embankment, are alive with refined comedy. George Cooper and Clarence Burton, as the would-be bandits, are as comical as can be, and altogether "No More Women" is a thoroughly enjoyable picture.

STORY OF THE PLAY

Peter Maddox is much chagrined when Daisy Greshaw, for whom he built a cute little nest at the seashore, not only declares the home much too small to suit her tastes, but throws him over for another. Peggy Van Dyke, a rich man's daughter, who serves as a waitress to discover something about how the other half lives, sees Peter and marks him for her man. Later he is employed by her grandfather on a geological job which takes him to the mountains. There Peggy pursues him, and finally lands him. And when Daisy, who has changed her mind, discovers Peter's whereabouts and also follows him, she finds the tables turned, and is forced to vacate permanently on behalf of Peggy.

PROGRAM COPY—"No More Women"—Featuring Matt Moore and Madge Bellamy

Peter Maddox found that love will find a man out, even in the wilderness. No use running from a girl like pretty Peggy Van Dyke. You'll like "No More Women," which features Matt Moore, Madge Bellamy and a good cast.

No Advertising Support Accepted!

"JUST OFF BROADWAY"—[Class B] 65%

(Adapted from story of same name)

Story:—Romance and Adventures of Detective Mistaken for Counterfeiter

VALUE

Photography—Good—G. A. Post.
TYPE OF PICTURE—Sensational.
Moral Standard—Average.
Story—Good—Melodrama—Family.
Star—Good—John Gilbert.
Authors—Good—Frederick and Fannie Hatton.
Direction—Good—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Fox

CAST

Stephen Moore..... John Gilbert
Jean Lawrence..... Marian Nixon
Nan Norton..... Trilby Clark
Florelle..... Pierre Gendron
Comfort..... Ben Hendricks

February 15 to 29, 1924.

Footage—5,544 ft.

Distributor—Fox

Our Opinion

MORAL O'THE PICTURE—None

Good Suspense and Some Comedy in Spirited Melodrama

"Just off Broadway" isn't exactly what one might expect, judging from the title; and yet the crook story contained in the film happens chiefly in the near vicinity of the Great White Way. It is a pity that the picture has not been subtitled with more snap. In fact the jarring note of this production is to be found in the uninteresting expression of the subtitles. Aside from this the action is spirited, and the picture fan is apt to be attracted to the handsome hero, played in excellent style by John Gilbert, and by the effective impersonations of detective and crook by Pierre Gendron and Ben Hendricks. Hendricks' portrayal of Comfort, the sort of a crook that even a detective could like, is especially successful. Trilby Clark plays the role of Nan Norton, also a member of the crook gang. Miss Clark photographs well, and displays intelligence in her work. Marian Nixon also works intelligently, but is not strong enough for leads. "Just off Broadway" will be found a fair general purpose feature for transient and neighborhood houses.

STORY OF THE PLAY

The story opens in Paris where Stephen Moore, a young millionaire, and incidentally in the employ of the New York police force, is trying to track a band of international crooks. To successfully do this he poses as a crook, and becomes friendly with "Smooth" Moran, a counterfeiter, who, in a dying condition, begs Stephen to deliver some letters and a message to Nan Norton, in New York. Nan being absent from home when he arrives, Stephen is mistaken by Jean Lawrence, a strange girl whom Nan has befriended, for "Smooth" and when he drops from a blow from Florelle, a detective, who also mistakes him for "Smooth," she takes care of him, and thus a romance originates. Jean believes Stephen a crook, and begs him to go straight. And it is not until he hands Nan over to Florelle, that his associates learn who he is.

PROGRAM COPY—"Just Off Broadway"—Featuring John Gilbert

It was a long and hazardous adventure in which Stephen Moore, millionaire detective, played the lead through Paris, London and New York. But romance was waiting just around the corner. See "Just Off Broadway," one of John Gilbert's best.

"ALIMONY"—[Class C] 50%

(Especially prepared for screen)

Story:—Husband Who Becomes Dupe of Scheming Woman Is Saved From Financial Ruin by Wife's Alimony

VALUE

Photography—Fair—Joseph DuBray.
TYPE OF PICTURE—Ordinary.
Moral Standard—Fair.
Story—Average—Drama—Adults.
Cast—Good—All-Star.
Author—Average—A. T. Locke.
Direction—Average—Wyndham Gittens and E. M. Ingleton.
Technique—Average.
Spiritual Influence—Neutral.
Producer—Robertson-Cole

CAST

Marion Mason..... Grace Darmond
Jimmy Mason..... Warner Baxter
Glora DuBois..... Ruby Miller
Philip Coburn..... William A. Carroll
Betty Cohn..... Jackie Saunders
Granville..... Clyde Fillmore
Blake..... Hershel Mayall
Grey..... Alton Brown

February 15 to 29, 1924.

Footage—6,917 ft.

Distributor—F. B. O.

(Continued on next page)

Unbiased and Independent Reviews Only!

Our Opinion

MORAL O'THE PICTURE—None

Cheap Development and Ordinary Story—High Class Audiences Will Resent Overacted Scenes

"Alimony" is essentially a picture for cheap audiences. Many of its scenes are overacted, and the development of the theme is done in a tawdry fashion. Grace Darmond gives an intelligent performance. She is charming, and gives the production the only mark of dignity which it possesses. It appears to be the direction that is at fault, for the majority of the players are well and favorably known. With the exception of the admirable character of the heroine, Marion Mason, there is very little to recommend the story, and certainly young America will get an unwholesome picture of society in "Alimony."

STORY OF THE PLAY

Jimmie Mason, a young inventor, with the aid of his pretty wife, Marion, finally wins success and incidentally, wealth. He becomes entangled with a scheming woman, Gloria DuBois, who conspires with Granville, in love with Marion, to ruin Jimmy financially. A separation is secured by Jimmie and Marion, and with the huge alimony exacted by Marion she buys in the stock through which Jimmy has become bankrupt. They remarry and Jimmy is put on his feet again by Marion's good judgment and foresight.

PROGRAM COPY—"Alimony"—With an All-Star Cast

Jimmie Mason's downfall proved a lesson in love and finance; for his pretty wife, Marion, showed him that she knew a lot about both. Grace Darmond and Warner Baxter have the leading roles in "Alimony," a story of domestic triangles.

"BLACK OXEN"—[Class A] 80%

(Adapted from novel of same name)

Story:—Romance of Woman of Sixty Who Was Rejuvenated by Science

VALUE

Photography—Excellent—Norbert Brodin.
TYPE OF PICTURE—Unusual—Romantic.
Moral Standard—Average.

Story—Very good—Drama—Adults.
Star—Very good—Corinne Griffith.
Author—Very good—Gertrude Atherton.
Direction—Very good—Frank Lloyd.
Adaptation—Very good—Frank Lloyd and Mary O'Hara.
Technique—Very good.
Spiritual Influence—Neutral.

CAST

Madam Zattiany }	Corinne Griffith
Mary Ogden }	
Lee Clavering.....	Conway Tearle
Charles Dinwiddie.....	Thomas Ricketts
Judge Gavin Trent.....	Thomas S. Guise
Janet Oglethorpe.....	Clara Bow
Jane Oglethorpe.....	Kate Lester
James Oglethorpe.....	Harry Mestayer
Dennie Ferris.....	Lincoln Stedman
Agnes Trevor.....	Claire MacDowell
Prince Hohenhauer.....	Alan Hale
Gera Dwight.....	Clarissa Selwynne
Oglethorpe Butler.....	Fred Gambold
Ogden Butler.....	Percy Williams
Doctor Steinach.....	Otto Nelson
Chancellor.....	Eric Mayne
Austrian Adviser.....	Otto Lederer
Anna Goodrich.....	Carmelita Geraghty

February 15 to 29, 1924.

Producer—Frank Lloyd Production, Inc.

Footage—7,927 ft.

Distributor—First National

Our Opinion

MORAL O'THE PICTURE—Science May Rejuvenate the Body but Youth and Age Still Walk Separate Paths of Inequality of Experience

Good Box Office Draw on Reputation of Novel, but Theme a Bit Repellent for Screen

We predict quite a difference of opinion on the box office merits of the screen version of Gertrude Atherton's novel, "Black Oxen," which in so far as artistic staging is concerned hits the top notch. We believe too that women will rush to see the picture, especially those who have read the book; for the fact that the heroine is a woman who has been rejuvenated by Dr. Steinbach's X-Ray process, rubbing off of the skin of face, skin-lifting process, and various other tricks of surgery and science, is a sop to the curiosity of the average feminine. Corinne Griffith is a very lovely Mary Ogden, but does not quite fit the average person's idea of Gertrude Atherton's heroine, for, although

(Continued on next page)

No Advertising Support Accepted!

Miss Griffith gives an excellent physical demonstration, the development of the role does not throw any light on the mental angle. The director's energies have been focused on getting the romance of the story across; and he has succeeded well. The supporting cast is composed of some of the best players in the profession, Conway Tearle gives a satisfactory performance as Lee Clavering, although the character is entirely separated from its vocational plane. The production is well-dressed and entertaining, and its novelty of theme should help to make it popular. To those who have not read the book, the opening subtitle of the picture may prove illuminative. It reads "The years, like great black oxen, tread the world. And God, the herdsman, goads them on behind." It would not be fair to forget to mention Clara Bow's splendid performance as the flapper.

STORY OF THE PLAY

Mary Ogden, looking like a girl of twenty, stands in the theatre gazing about her through her opera glasses, when Charles Dinwiddie, white-haired and nearing the seventies, hurries his companion from his seat in search of someone who will tell him who the girl is who is the living image of Mary Ogden, now a woman of sixty, as she looked in her girlhood. His companion, Lee Clavering, a man of letters, later meets the girl who poses as the niece of Mary Ogden and falls in love with her. He is astounded when, before giving her answer to his proposal of marriage, she writes him a letter containing the astounding news that she is the original Mary Ogden rejuvenated by science. They are about to marry when a former lover of her own age appears on the scene and while he also proposes marriage to her, draws so vivid a picture of what the marriage of youth to age must mean, referring to her romance with Clavering, that she decides to relinquish her happiness.

PROGRAM COPY—"Black Oxen"—Featuring Corinne Griffith

Mary Ogden discovered though science rejuvenated her physical body, the years crept on apace. You will be fascinated by the screen version of the Gertrude Atherton novel "Black Oxen," featuring beautiful Corinne Griffith.

"THROUGH THE DARK"—[Class A] 80%

(Adapted from story of same name)

Story:—Girl's Influence Causes Professional Crook to Take the Straight Road

VALUE

Photography—Very good—L. W. O'Connell and Al Zeigler.

TYPE OF PICTURE—Sensational.

Moral Standard—Average.

Story—Very good—Melodrama—Family.

Star—Very good—Colleen Moore.

Author—Very good—Jack Boyle.

Direction—Very good—George Hill.

Adaptation—Very good—Frances Marion.

Technique—Very good.

Spiritual Influence—Average.

Producer—Cosmopolitan

CAST

Mary McGinn.....Colleen Moore
Boston Blackie.....Forrest Stanley
Mother McGinn.....Margaret Souden
WardenHobart Bosworth
TravelGeorge Cooper
"The Glad Rags Kid".....Eddie Phillips
Detective O'Leary.....Wade Boteler
SandyTom Bates
Ethel Grayson.....Carmelita Geraghty

February 15 to 29, 1924.

Footage—7,999 ft.

Distributor—Goldwyn-Cosmopolitan

Our Opinion

MORAL O'THE PICTURE—The Straight Road is the Surest Path to Happiness and Success
Good Audience Picture Displays Some Inconsistencies—Development Human
and Character Portrayal Sympathetic

In spite of the fact that there are points of question in the screen adaptation of the Jack Boyle story "Through the Dark" there is no denying that it is a good audience picture. It is not made plain just what relationship Mother McGinn bears to the crooks which she appears to harbor. But the inference to one who has not read the story, is that she gives them lodging. We think it is a mistake that in the development of the story this character which is very sweet and sympathetic, as played by Margaret Sedden, is not given some missionary work among the gang she harbors. However, Mary, the pretty daughter, played charmingly by Colleen Moore, does her share. And while the idea of a college girl supplying a disguise for an escaped convict, or deliberately planning a burglary as a means of turning her lover forever from this sort of thing, seems a bit far-fetched, still, through it all, there is that fascinating human quality that makes one, to a certain extent at least, forget faults. Forrest Stanley is especially pleasing as Boston Blackie, and George

(Continued on next page)

Unbiased and Independent Reviews Only!

Cooper, as Travel, and Eddie Phillips, as the "Glad Rags Kid," are not alone excellent types for these roles, but give intelligent performances. George Cooper gets in some acceptable comedy which is frequently helped along by humorous subtitles. Tom Bates makes good as Sandy an ex-convict. The scenes in prison are interesting and well staged, and the runaway scene in which horse, girl rider and rescuer are precipitated over a bank, is thrilling.

STORY OF THE PLAY

Mary McGinn, a popular pupil in a girls' school, is out riding one day, when her horse becomes frightened and bolts. She is rescued by Boston Blackie, who has just escaped from prison and is being pursued by the prison guards. In return for his bravery, she smuggles him a chauffeur's suit in which to make his get-away. Mary is shortly afterward shocked by the arrival at the school of a detective who has traced her by a handkerchief she dropped and by his presentation of a paper proving that she is the daughter of a man who died in prison. Mary's expulsion from school reveals to her what she had not known before, that her mother lives in the heart of the underworld, and makes her living from giving lodging to crooks. The romance of Mary and Blackie progresses, and finally he is led to the straight road for good through Mary's influence, after a thrilling adventure in burglary framed by Mary to disgust him with this sort of life forever. He gives himself up to the prison authorities and is put on parole for so doing.

PROGRAM COPY—"Through the Dark"—Featuring Colleen Moore

The romance of Mary McGinn and Boston Blackie is a thrilling affair of prison and the influence of a faithful woman in redeeming the man she loves. Colleen Moore, star of "Flaming Youth," plays Mary in "Through the Dark," supported by Forrest Stanley and a good cast.

"CAUSE FOR DIVORCE"—[Class D] 40%

(Especially prepared for screen)

Story:—Wife Deterred From Taking Wrong Road, Instrumental in Patching Up Another's Happiness

VALUE

Photography—Average—Victor Milner.
TYPE OF PICTURE—Ordinary.
Moral Standard—Good.

Story—Fair—Drama—Adults.
Cast—Good—All-Star.
Author—Fair—Thelma Lanier.
Direction—Fair—Hugh Dierker.
Adaptation—Fair—Not credited.
Technique—Fair.
Spiritual Influence—Average.

CAST

Laura Weston.....Fritzi Brunette
Tom Parker.....David Butler
Martin Sheldon.....Charles Clary
Ruth Metcliffe.....Helene Lynch
Howard Metcliffe.....Pat O'Malley
Count Ramon Lorenz.....Peter Burke
Skippy North.....Cleve Moore
Professor Williams.....James O. Barrow
Butler.....E. M. Kimball
George Angier.....Harmon MacGregor
Tommye Parker.....Junior Coughlan

February 15 to 29, 1924.

Producer—John S. Woody

Footage—6,900 ft.

Distributor—Selznick

Our Opinion

MORAL O'THE PICTURE—There is Usually a Gold Mine of Happiness at the End of the Straight Road

Inartistic Production Prevents Story With Good Moral From Getting Across Except With Cheaper Class Audiences

"Cause for Divorce" is one of many productions that have been made recently in which the author has tried to point a lesson on the marriage and divorce question. In the present instance the inartistic way in which the picture has been produced, which is partly due to a poor adaptation of the story, and partly to what we would suppose to be the inexperience of the director, prevents the moral of the play from being taken seriously by high class audiences. However, the picture has a moral, which, if it succeeds in leaving its impress, should make the production worth while in the cheaper class theatre. The subtitles are ineffective, and the picture is considerably padded. The outstanding situation in the story is the fact that a young wife, tempted to leave her husband for a wealthy but morally irresponsible suitor, is guided by reason to a frame of mind in which she decides to follow her husband to the orange farm, where previously she had refused to accompany him. The cast is composed of capable and well-known players, as will be seen at a glance.

STORY OF THE PLAY

Laura Weston, a college girl, marries Tom Parker, the man she loves, but who is in a business office like a square peg in a round hole. She grows tired of being a poor man's wife,

(Continued on next page)

No Advertising Support Accepted!

and by the time that Tom's employer, realizing that he is unfit for office work, offers him a position as manager of his orange farm, she has decided to leave him. Tom puts to work the knowledge gained at an agricultural school, and later Laura, who has in the meantime been tempted by Martin Sheldon, a former unscrupulous admirer, decides to do the square thing and follow her husband to the farm. Laura becomes the good angel in the affairs of the Metcliffe's, daughter of Laura's tempter and her husband, when she leads the wife back to the straight road.

PROGRAM COPY—"Cause for Divorce"—With an All-Star Cast

Laura Weston found out before it was too late that the permanent happiness of married life consists in trying to see things from your partner's angle as well as from your own. A good cast plays "Cause for Divorce," including David Butler and Fritzi Brunette.

"RESTLESS WIVES"—[Class C] 50%

(Adapted from story of same name)

Story:—Wife Misunderstands Husband's Absorption in Business, and Leaves Him to Return When Poverty Threatens

VALUE

Photography—Average—Jack Brown.
TYPE OF PICTURE—Sensational—
Ordinary.
Moral Standard—Fair.

Story—Average—Drama—Adults.
Cast—Good—All-Star.
Author—Average—Izola Forrester.
Direction—Average—Gregory Lacava.
Adaptation—Average—Mann Page.
Technique—Average.
Spiritual Influence—Neutral.

CAST

Polly Benson.....Doris Kenyon
James Benson.....James Rennie
Hugo Cady.....Montagu Love
Hobart Richards.....Edmund Breese
Pelham Morrison.....Burr McIntosh
Benson's Secretary.....Edna May Oliver
Curtis Wilbur.....Coit Albertson
Mrs. Drake.....Naomi Childers
Mr. Drake.....LeRoy Grooms
Mrs. Cady.....Maud Sinclair
Dorgan.....Tom Blake
Lawyer.....Richard Thorpe

February 15 to 29, 1924.

Producer—C. C. Burr

Footage—6,041 ft.

Distributor—State Rights

Our Opinion

MORAL O'THE PICTURE—So Long as Idle Women Look on Matrimony as a Playhouse, Trouble Must Result (Not Strongly Marked)

An Average Domestic Tangle Production—Theme Hackneyed and Direction Only Fair

"Restless Wives" gets a good start with the young couple of the story on their honeymoon. And even in the early stages of their misunderstanding the sympathy of the audience is apt to be touched. Of course most of the sympathy will be centered on the husband whose foolish little wife prefers gaiety in the city to a quiet time where hubby can rest. In the latter half of the picture one grows tired of the type presented in the role of the wife, wondering why we have to be bored with unpleasant, foolish feminine types when there are so many of the real sort to pick from. If the production considered its moral thoroughly and consistently there would be no fault to find. However, we believe that the cheaper grade audiences will be pleased with "Restless Wives" from which it is doubtful if they will gain any real good. Doris Kenyon and James Rennie are excellent as the husband and wife in question. Edmund Breese Burr McIntosh, Naomi Childers and Montagu Love are interesting figures in the picture. The cast is capable throughout.

STORY OF THE PLAY

Polly Morrison marries James Benson, a handsome young business man, who, after the honeymoon is over, becomes so absorbed in his work that he forgets that girls of Polly's temperament expect endless attention from their husbands. In a resentful mood Polly allows Curtis Wilbur, a man who "introduces business to society and society to business," to make love to her. Realizing that Polly is not in good company Benson persuades her to go to the place where they spent their honeymoon. But restless Polly returning to town suddenly early one morning, is discovered later entertaining a noisy crowd at her home. Benson's attitude toward the guests is taken by Polly as a personal insult, and she decides to leave and go to her father's home. When her father, who becomes bankrupt, kills himself she returns to her husband. A later trip in the country almost ends in tragedy, when the lodge takes fire from an overturned lamp.

PROGRAM COPY—"Restless Wives"—With an All-Star Cast

Polly Morrison learned a lesson that all restless wives should know about. See what happened to one misguided woman who selfishly abandoned her husband in the sensational production "Restless Wives." Doris Kenyon and James Rennie play the leading roles.

Unbiased and Independent Reviews Only!

"LET NOT MAN PUT ASUNDER"—[Cl. A-c] 90%

(Adapted from novel of same name)

Story:—Experience of Three Divorced Couples Who Found That the First Love is the Best

VALUE

Photography—Superior—Not credited.

TYPE OF PICTURE—Interesting.

Moral Standard—Average.

Story—Excellent—Drama—Adults.

Stars—Excellent—Pauline Frederick and Lou Tellegen.

Author—Excellent—Basil King.

Direction—Masterful—J. Stuart Blackton.

Adaptation—Excellent.

Technique—Excellent.

Spiritual Influence—Good.

Producer—Albert E. Smith

CAST

Petrina Faneuil.....Pauline Frederick
 Dick Lechmere.....Lou Tellegen
 Harry Vassall.....Leslie Austen
 Felicia de Prony.....Helen D'Algy
 Lady Emmy de Bohun.....Pauline Neff
 Sir Humphrey de Bohun.....Maurice Costello
 Mrs. Vassall.....Martha Petelle
 Gentian Tyrell.....Gladys Frazin
 Major Bertie.....Clifton Webb
 Chaillot.....Homer Lynn

February 15 to 29, 1924.

Footage—8,114 ft.

Distributor—Vitagraph

Our Opinion

MORAL O'THE PICTURE—Divorce Cannot Alter the Moral Obligation Entailed in the First Marriage

Most Forceful Visualization of Marriage and Divorce Situation Yet Presented
 —Artistic and Entertaining

There are many who will say that "Let Not Man Put Asunder," which is adapted from Basil King's novel of the same name, is a bit of foolishness. The majority of those will be persons who are secure and satisfied in their own marriage ventures, and some who are on the outside looking in. We cannot imagine, however, that those who have passed through just such situations as are depicted in the story, can look at this production without pondering seriously the integrity of their own motives and actions. The psychology of the picture is correct, the characters are admirably cast, the direction is masterful, and at times the photography and illumination is much above par. One of the most effectively presented situations in the picture is that where a wife, played by Pauline Frederick, and a husband, played by Leslie Austen, have a quarrel, and in the morning the wife is ready to forget and forgive, but the husband leaves declaring that he will not return. A group of scenes interspersed with effective subtitles show the woman waiting in the belief that he will come back to her, reasoning optimistically, holding her faith and her repentance fresh for two years. Then comes the crash of realization that the man never really loved her as he loved his first wife. Pauline Frederick plays the role of Petrina Faneuil wonderfully well, and Lou Tellegen is excellent as Dick Lechmere. Leslie Austen is a very handsome and picturesque figure as Petrina's first husband. He plays the role with excellent discrimination. Helen D'Algy is charming as Felicia de Prony, and Maurice Costello does well in the role of Sir Humphrey de Bohun. The support is excellent throughout. We do not recommend "Let Not Man Put Asunder" as a sure-fire program feature. But we are inclined to think that the title will attract, and that the majority of people will like it. The delicate handling of Dick Lechmere's suicide prevents the usual unpleasant effect.

STORY OF THE PLAY

Petrina Faneuil and Harry Vassall are married and divorced. Petrina then marries Dick Lechmere, divorced from his wife, Felice de Prony, who is an opera singer. A quarrel between Mrs. Lechmere (second) and her husband, over her frivolous manner of living, brings about a separation, and after two years the first wife, poor and ill, comes to the home of her former husband, Dick Lechmere, begging to be taken in, not knowing that he is married to another. Petrina drives her out into the storm, but repentant goes after her and brings her in. Dick appears on the scene and Petrina realizes that it is Felice and not her that Dick has always loved. Felice dies and Dick shoots himself. The close of the story shows Harry and Petrina reunited, and also Sir Humphrey de Bohun, another divorcee, and his wife and family.

PROGRAM COPY—"Let Not Man Put Asunder"—Featuring Pauline Frederick and Lou Tellegen

You'll get the lesson of your lifetime in "Let Not Man Put Asunder," in which wives and husbands learn that divorce does not alter the moral obligation of the first marriage. Pauline Frederick and Lou Tellegen and a wonderful cast play the picture.

No Advertising Support Accepted!

Index for Month of February, 1924

Per Cent	Feet	PICTURE	Story	STAR	Vol.	Distributor	Page
50%	6,917	"Alimony"	Adults	All-Star	13	F. B. O.	183
80%	7,080	"Big Brother"	Adults	All-Star	13	Famous Players	170
80%	7,927	"Black Oxen"	Adults	Corinne Griffith	13	First National	184
95%	6,000	"Boy of Mine"	Family	All-Star	13	First National	169
40%	6,900	"Cause for Divorce"	Adults	All-Star	13	Selznick	186
100%	9,000	"Courtship of Myles Standish"	Family	Charles Ray	13	Associated Ex.	157
90%	6,457	"Don't Call It Love"	Adults	All-Star	13	Famous Players	165
90%	5,837	"Gentle Julia"	Family	Bessie Love	13	Fox	172
90%	7,669	"Governor's Lady"	Adults	All-Star	13	Fox	173
90%	10,000	"Great White Way"	Family	All-Star	13	Goldwyn-Cosmo.	179
80%	5,800	"Grit"	Adults	Glen Hunter	13	W. W. Hodkinson	158
80%	5,434	"Hoodman Blind"	Family	All-Star	13	Fox	180
80%	5,568	"Hook and Ladder"	Family	Hoot Gibson	13	Universal	160
80%	6,800	"Judgment of the Storm"	Family	All-Star	13	F. B. O.	162
65%	5,544	"Just Off Broadway"	Family	John Gilbert	13	Fox	183
90%	8,114	"Let Not Man Put Asunder"	Adults	Pauline Frederick	13	Vitagraph	188
95%	6,779	"Love Master"	Family	Strongheart	13	First National	181
80%	7,500	"Lucretia Lombard"	Adults	All-Star	13	Warner Bros.	167
80%	7,000	"Lullaby"	Family	Jane Novak	13	F. B. O.	164
80%	7,156	"Man from Brodney's"	Family	All-Star	13	Vitagraph	177
65%	6,500	"Meanest Man in the World"	Family	Bert Lytell	13	First National	166
50%	4,487	"Mystery Girl"	Family	Herbert Rawlinson	13	Universal	178
80%	6,180	"No More Women"	Family	All-Star	13	Allied Producers	182
65%	5,800	"Other Men's Daughters"	Adults	Bryant Washburn	13	State Rights	167
65%	5,000	"Prince of a King"	Family	Dinky Dean	13	Selznick	175
65%	4,571	"Pure Grit"	Family	Ray Stewart	13	Universal	168
80%	7,415	"Rendezvous"	Family	Conrad Nagel	13	Goldwyn-Cosmo.	163
65%	6,612	"Reno"	Adults	All-Star	13	Goldwyn-Cosmo.	174
50%	6,041	"Restless Wives"	Adults	All-Star	13	State Rights	187
65%	5,800	"Steadfast Heart"	Family	All-Star	13	Goldwyn-Cosmo.	161
40%	5,500	"Supreme Tests"	Family	Johnny Harron	13	State Rights	176
65%	5,000	"Three Miles Out"	Family	Madge Kennedy	13	State Rights	171
80%	7,999	"Through the Dark"	Family	Colleen Moore	13	Goldwyn-Cosmo.	185
80%	8,734	"West of the Water Tower"	Adults	All-Star	13	Famous Players	159
65%	5,196	"Whispered Name"	Adults	All-Star	13	Universal	155

ADVERTISERS—
Save Postage

SCREEN OPINIONS does not
accept advertising support
of any nature.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

MARCH 15th, 1924

No. 1

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in the world—putting every unit of the industry on record, monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

We Greet You, Dear Reader:

With this issue Screen Opinions comes to you in its new form.

Two reviews on each page—just the facts in a nutshell.

Screen Opinions comes to you in its own name, with many improvements.

We hope you will receive it kindly.

After years of waiting, the opportunity came at last, to publish Screen Opinions under its own name, and give our readers what they wanted:

- 1st. Better stock—more readable page.
- 2d. Two Reviews complete on each page.
- 3d. Reviews boiled down to facts.
- 4th. More Reviews at one time.
- 5th. Leave off cover—save binder space.
- 6th. Show more producers in each issue.
- 7th. Give the moral of each picture.
- 8th. Show values in large figures.

We did more—giving five numbers in this issue. Issues will come to you promptly before the 15th of each month.



Published Monthly by Flint McNaughton
806 S. Wabash Ave., Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....	Business Manager
"P. J." Garvey.....	Managing Editor
Margaret I. MacDonald.....	Associate Editor

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220



NO ADVERTISING SUPPORT ACCEPTED!

Index

Pct.	Play	Page	Pct.	Play	Page
95%	—“Abraham Lincoln”	8	80%	—“My Man”	11
80%	—“Blizzard”	20	95%	—“Name the Man”	4
65%	—“Breathless Moment”	9	65%	—“Next”	10
80%	—“Daddies”	16	80%	—“Next Corner”	10
65%	—“Damaged Hearts”	22	80%	—“North of Hudson Bay”	17
80%	—“Darling of New York”	18	65%	—“Not a Drum Was Heard”	3
65%	—“Defying Destiny”	15	65%	—“Painted People”	5
90%	—“Extra Girl”	14	65%	—“Pied Piper Malone”	14
65%	—“Fast Express”—Serial	7	80%	—“Shadow of the East”	18
80%	—“Flowing Gold”	24	90%	—“Shadows of Paris”	21
50%	—“Fool’s Awakening”	4	65%	—“Song of Love”	22
80%	—“Heart Bandit”	15	90%	—“Sporting Youth”	2
80%	—“Heritage of the Desert”	6	90%	—“Stranger”	17
80%	—“Jack o’ Clubs”	13	65%	—“Stranger of the North”	12
80%	—“Jealous Husbands”	6	90%	—“Telephone Girl”—Serial	8
80%	—“Ladies to Board”	19	65%	—“Trail of the Law”	3
65%	—“Law Forbids”	20	80%	—“Uninvited Guest”	23
65%	—“Leatherstocking”—Serial	24	50%	—“Week-End Husbands”	5
65%	—“Leave It To Jerry”	21	65%	—“When a Man’s a Man”	9
65%	—“Love Letters”	23	65%	—“White Panther”	7
80%	—“Loving Lies”	16	65%	—“White Sin”	11
90%	—“Marriage Circle”	12	90%	—“Yankee Consul”	19
65%	—“Marry in Haste”	13			

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very Good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in “The Opinion” is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of “The Opinion” will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

“SPORTING YOUTH”—90%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Chauffeur Mistaken for Famous English Racing Driver

VALUE

Photography—Very good—C. DeVinna.
Type—Sporting—Exciting.
Moral Standard—Average.

Story—Excellent—Comedy—Family.
Star—Excellent—Reginald Denny.
Author—Excellent—Byron Morgan.
Direction—Excellent—Harry A. Pollard.
Adaptation—Excellent—Harvey Thew.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jimmy Wood.....Reginald Denny
Betty Rockford.....Laura La Plante
Walter Berg.....Hallam Cooley
Mrs. Rockford.....Lucille Ward
“Splinters” Wood.....Malcolm Denny
“The Souce”.....Lee White
John K. Walker.....Frederick Vroom

Producer—Universal.
Footage—6712 feet.
Distributor—Universal.

The Opinion

ONE OF THE FASTEST AND ENTERTAINING COMEDIES ON THE MARKET

“Sporting Youth” is one of the peppiest, most entertaining comedies of the season. It harks back to the days of the memorable Wally Reid Speed series. Reginald Denny is the hero of the picture. The story abounds with amusing situations, such for instance as that in which James is mistaken at a big Los Angeles hotel for an English racing expert, and a suite of rooms and a valet forced upon him. The scenes of the race are tremendously thrilling and excellently photographed. Hair-breadth escapes, overturned racing cars, one plunge over an embankment, and cloud upon cloud of dust are a part of the play. One of the best performances of the picture is given by Laura La Plante in the role of Betty. Hallam Cooley also is excellent, and it would be difficult to forget Lucille Ward as Mrs. Rockford, especially in the wild drive which she takes with Jimmy’s rival in pursuit of the lovers.

"TRAIL OF THE LAW"—65%

(Especially prepared for the screen)

Reviewed March, 1924

Theme:—Blue Ridge Mountain Romance of an Artist and Girl

VALUE

Photography—Good—Not credited.
 Type—Adventurous—Romantic.
 Moral Standard—Average.

Story—Good—Drama—Family.
 Cast—Good—Norma Shearer.
 Author—Good—Marion Brooks.
 Direction—Good—Oscar Apfel.
 Adaptation—Good—Not credited.
 Technique—Average.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Fraser Burt.....	Wilfred Lytell
"Jerry" Varden.....	Norma Shearer
Alvin Varden.....	John Morse
Tom Frost, alias Merrill.....	Richard Neill
Caleb Willis.....	Charles Beyer
Bobby Willis.....	Robert Holcombe
Matthew.....	George Stevens

Producer—Apfel Productions, Inc.
 Footage—About 5000 feet.
 Distributor—Producers Security Corp.

The Opinion

PICTURE TOO LONG—ROMANCE PLEASING AND CAST CAPABLE

"The Trail of the Law" may be considered too long by the majority of those who will see it. The plot is slender, and but for Norma Shearer, who plays Jerry, the picture might be considered rather dull. The locality in the Blue Ridge mountains, where it is photographed, is pleasing, and Director Apfel has done a lot with the material at hand. Wilfred Lytell does well as Fraser Burt, an artist. An interesting situation reveals the villain who pursues Jerry, as the man who was the indirect cause of her mother's death. John Morse and George Stevens are outstanding figures of the cast.

"NOT A DRUM WAS HEARD"—65%

(Adapted from a story of the same name)

Reviewed March, 1924

Theme:—Romance of Cowboy Who Risked Own Life to Save Honor of Pal

VALUE

Photography—Good—Joseph August.
 Type—Romantic—Thrilling.
 Moral Standard—Average.

Story—Good—Western Melo.—Family.
 Star—Good—Charles Jones.
 Author—Good—Ben Ames Williams.
 Direction—Good—William Wellman.
 Adaptation—Good—Doty Hobart.
 Technique—Good.
 Spiritual Influence—Average.
 Moral—True Friendship's Sacrifice.

CAST

Jack Mills.....	Charles Jones
Jean Ross.....	Betty Bouton
Banker Rand.....	Frank Campeau
James Ross.....	Rhody Hathaway
Sheriff.....	Al Fremont
Bud Loupel.....	William Scott
Jack Leupel.....	Micky McBain

Producer—Fox.
 Footage—4823 feet.
 Distributor—Fox.

The Opinion

PLEASING ROMANCE—USUAL AMOUNT OF ATMOSPHERE—MELODRAMA

"Not a Drum Was Heard" is a good general purpose feature. The theme on which the story is based is hackneyed. It proves interesting because it is preceded by a fairly interesting complication in which the pal is in the grip of the bank manager who is his landlord, and the wife of the pal is loved by the man who throughout the picture is ever in the attitude of sacrifice. Good outdoor scenes in the cattle country, and some feats of horsemanship are included in the action. Charles Jones gives a good performance in the leading male role; William Scott, Betty Bouton and Frank Campeau do much to make the production interesting.

Whatever is said, in the way of helpful criticism, in these editorial notes, has no influence upon the reviews; because, in all cases, reviews are made from an unbiased standpoint. We serve all truthfully and independently. No influence can control our honest opinion.

"FOOL'S AWAKENING"—50%

(Adapted from "The Tale of Triona) Reviewed March, 1924

Theme:—Journalist Appropriating Adventures of Dead Russian Officer

VALUE

Photography—Good—Allan Siegler.
Type—Ordinary.
Moral Standard—Average.

Story—Average—Drama—Family.
Cast—Good—All-Star.
Author—Average—William J. Locke.
Direction—Average—Harold Shaw.
Adaptation—Average—T. J. Hopkins.
Technique—Average.
Spiritual Influence—Neutral.
Moral—Deception Spoils Success.

CAST

John Briggs..... Harrison Ford
Olivia Gale..... Enid Bennett
Major Oliphant..... Alec Francis
Myra..... Mary Alden
Miss Oliphant..... Evelyn Sherman
Lieut. Wedderburn..... John Sainpolis
Blandon..... Edward Connelly

Producer—Metro.
Footage—5763 feet.
Distributor—Metro.

The Opinion

CHEAP DEVELOPMENT PREVENTS STORY FROM GETTING ACROSS

"The Fool's Awakening" is a picture for the cheaper theatre by reason of a rather cheap form of development. The story is not of a highly interesting type, and will not appeal to all classes. The theme is such as might be appreciated in the neighborhood house, but the manner of presentation places the picture in the class of cheap drama. Harrison Ford gives an intelligent performance. Enid Bennett does her best to make Olivia Gale an interesting personality. Mary Alden, playing Myra, makes a genuine creation of a minor role. The cast is good throughout.

"NAME THE MAN"—95%

(Adapted from "The Master of Man) Reviewed March, 1924

Theme:—Judge Sentences Woman Accused of Murdering His Own Child

VALUE

Photography—Superior—C. V. Enger.
Type—Depressing—Sensational
Moral Standard—Average.

Story—Superior—Drama—Adults.
Cast—Superior—All-Star.
Author—Superior—Hall Caine.
Direction—Masterful—Victor Seastrom.
Adaptation—Masterful—Paul Bern
Technique—Masterful.
Spiritual Influence—Average.
Moral—Your Sin Will Find You Out.

CAST

Bessie Collister..... Mae Busch
Victor Stowell..... Conrad Nagel
Douglas Stowell..... Hobart Bosworth
Alick Gell..... Creighton Hale
Fennella Stanley..... Patsy Ruth Miller
Dan Collister..... DeWitt Jennings
Lisa Collister..... Evelyn Selbie

Producer—Goldwyn Studio.
Footage—7771 feet.
Distributors—Goldwyn—Cosmopolitan.

The Opinion

INTENSELY HUMAN PRODUCTION—GLOOMY SUBJECT HAS LIGHTER MOODS

A Hall Caine story can usually be counted on to afford a certain degree of sensationalism. "Name the Man," for that is the title given the picture version of the story, is transformed into a work of art. The story is outlined with delicacy, and is compact in design. At no point in the picture is there an obvious effort to play to the gallery except in the last reel where the judge stands before the mob, confessing that he and not the woman, is to blame. Victor Seastrom gets a lot out of his players without resorting to ordinary cinema tricks. Conrad Nagel gives a superb performance, and Mae Busch grasps the requirements of the role she plays. Patsy Ruth Miller has less opportunity but charming withal. Hobart Bosworth makes a fine impression in the role of the old deemster. DeWitt Jennings gives a fine performance. The role of Mrs. Collister is played in finished style by Evelyn Selbie, and Creighton Hale as Alick Gell has good conception of the roles. Interior sets are artistic in design and furnishing. Glimpses of sky and seashore are delightful. Cameraman Van Enger is deserving of special praise for his valuable services.

"WEEK-END HUSBANDS"—50%

(Adapted from a story of the same name)

Reviewed March, 1924

Theme:—Misguided Wife Rescued from Point of Suicide by Forgiving Husband

VALUE

Photography—Good—Not Credited.
Type—Unsatisfactory.
Moral Standard—Fair.
Story—Average—Drama—Adults.
Star—Good—Alma Rubens.
Author—Average—Daniel C. Goodman.
Direction—Fair—E. H. Griffith.
Adaptation—Average—Not Credited.
Technique—Fair.
Spiritual Influence—Neutral.
Moral—Regrets for Disregarded Vows.

CAST

Barbara Belden.....Alma Rubens
William Randall.....H. E. Herbert
Thomas Mowry.....Montague Love
John Keane.....Maurice Costello
Mrs. Dawn.....Sally Crute
Robert Stover.....Charles Byers
Mons. La Rue.....Paul Panzer

Producer—Equity.
Footage—About 6800 feet.
Distributor—Equity.

The Opinion

HACKNEYED THEME—MAY SATISFY IN CHEAP LOCATIONS

It's the same old tale with a slightly different twist that is told in "Week-End Husbands," a production starring Alma Reubens. The development of the story is superficial, and done in a hurry without careful weighing of the subject. Things just happen. This story presents the feminine sex in a very uncomplicated light. Alma Rubens is charming in the role of Barbara Belden, and H. E. Herbert gives one of the best performances of the picture.

"PAINTED PEOPLE"—65%

(Adapted from "The Swamp Angel")

Reviewed March, 1924

Theme:—Adventures of Glass-Blower's Daughter Who Won Stage Success

VALUE

Photography—Good—Rud. Bergquist.
Type—Humorous—Romantic.
Moral Standard—Average.
Story—Average—Com.—Rom.—Family.
Star—Very good—Colleen Moore.
Author—Average—Richard Cornell.
Direction—Good—Clarence Badger.
Adaptation—Good—Edw. Montague.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Ellie Byrne.....Colleen Moore
Don Lane.....Ben Lyon
Stephanie Parrish.....Charlotte Merriam
Preston Dutton.....Joseph Striker
Tom Byrne.....Charles Murray
Fred Lane.....Russell Simpson
Mrs. Byrne.....Mary Alden

Producer—First National.
Footage—6900 feet.
Distributor—First National.

The Opinion

STORY MEDIOCRE BUT MOST AUDIENCES WILL LIKE PICTURE

"Painted People" is not what might be expected from its title. Colleen Moore does her best with a role that offers few opportunities, and Ben Lyon is an attractive choice for the role of Don Lane. The story has a slender plot—and few interesting characters. The main situation of the story deals with aspirations of Ellie Byrne, whose mother washed clothes for the rich, but meant her daughter to be a lady. Ellie, as portrayed by Colleen Moore, is an interesting flapper. Humor is the prevailing emotion of the picture, and the significance of the title as applied to the picture is very slight.

If exhibitors, in all sincerity, would devote one day a week to build up their business, they would be amazed at the improvement. Begin now, and plan ways and means to extend, and enlarge your business, like successful commercial houses do. Are you going to give it one-day-a-week of your personal time?

No Advertising Support Accepted!

"HERITAGE OF THE DESERT"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Girl of the Desert Loved by Three Men

VALUE

Photog.—Very good—C. Schoenbaum.
Type—Sensational—Romantic.
Moral Standard—Average.

Story—Very good—Rom.—Melo.—Fam.
Cast—Very good—All-Star.
Author—Very good—Zane Grey.
Direction—Very good—Irvin Willat.
Adaptation—Very good—A. S. LeVino.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Mescal Bebe Daniels
August Naab Ernest Torrence
Holderness Lloyd Hughes
Mrs. Naab Ann Schaeffer
Snap Naab James Mason
Dene Richard R. Neil

Producer—Paramount.
Footage—5785 feet.
Distributor—Famous Players-Lasky.

The Opinion

CHARACTERS ABLY PORTRAYED—FOR AVERAGE AUDIENCE

"The Heritage of the Desert" will satisfy the average person. The story is the red-blooded type that would be expected from the pen of Zane Grey, and with the combined efforts of director, photographer and cast very excellent results have been obtained. Ernest Torrence and Noah Beery are the two arch enemies of the story. Then there is the fascinating romance of the girl Mescal, who was loved by two brothers and a third man. Of course, the girl loved but one. The escape of the girl, and the pursuit over the desert, are thrilling episodes. The sweep of the horsemen over the desert, and the firing of Holderness' house by the Indians is quite spectacular. Bebe Daniels gives a good performance. Lloyd Hughes as the lover is wholly satisfactory. This is a good general purpose feature. It is almost sure to give satisfaction in the average theatre.

"JEALOUS HUSBANDS"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Experience of Child Given to Gypsies by Jealous Father

VALUE

Photography—Very good—Not credited.
Type—Interesting—Adventurous.
Moral Standard—Average.

Story—Very good—Melodrama—Family
Cast—Very good—All-Star.
Author—Very good—Fred K. Myton.
Direction—Very good—M. Tourneur.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Average.
Moral—Jealousy Brings Regrets.

CAST

Ramen Martinez Earle Williams
Alice Martinez Jane Novak
Spud Ben Alexander
Silver Don Marion
"Red" Lynch George Siegmann
Amaryllis Emily Fitzroy
"Portland Kid" Bull Montana

Producer—M. C. Levee.
Footage—6500 feet.
Distributor—First National.

The Opinion

EXCELLENT DIRECTION AND CAPABLE CAST PUT PICTURE ACROSS

A strong human interest element is the characteristic note in "Jealous Husbands." Ben Alexander is especially appealing as the child given to Gypsies by a jealous father, and Dan Marion, a different type and quite as attractive, plays Silver, the pal of little Spud. Director Tourneur has made a very striking visualization of the story, the main situation of which is quite far-fetched. Jane Novak is charming as the mother. At times during the picture her face has a tender appeal that almost draws tears from the spectators. Bull Montana and J. Gunnis Davis are important in the Gypsy outfit. Excellent suspense is obtained at various moments of the production. Brutality is carefully covered. The comradeship of the two miserable children is very beautifully portrayed, and also the return of Spud to his parents.

"WHITE PANTHER"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Romance of a British Major in India

VALUE

Photography—Average—Not credited.
Type—Thrilling.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Reg (Snowy) Baker.
Author—Good—Jack Netteford.
Direction—Good—Alvin J. Neitz.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Major Wainright.....Reg (Snowy) Baker
Irene Falliday.....Gertrude McConnell
Yasmini.....Lois Scott
Tom Farrell.....Phil Burke
Sir Arthur Falliday.....W. Bainbridge

Producer—Phil Goldstone.
Footage—About 4900 feet.
Distributor—State Rights.

The Opinion

INTERESTING STORY—GOOD AUDIENCE PICTURE—A BIT DIFFERENT

Reg (Snowy) Baker, the famous athlete and sportsman, plays the leading male role in "The White Panther." Mr. Baker is supported by a capable cast, and also by a director who knows his business. The production is just an ordinary program picture, but it gets across and is more acceptable because it is considerably different from the average picture. The oriental atmosphere is well established, and good riding, fencing, fighting are part of the entertainment. Gertrude McConnell and Lois Scott do well in the leading feminine roles, and Phil Burke, W. Wainright are outstanding figures in the picture.

"FAST EXPRESS" Serial—65%

(Adapted from "Crossed Wires") Reviewed March, 1924

Theme:—Attempt of Blackmail Gang to Discredit Branch Railroad

VALUE

Photography—Good—George Robinson.
Type—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Wm. Duncan.
Author—Good—Courtney R. Coopers.
Direction—Good—William Duncan.
Adaptation—Good—Frank S. Clark.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Brent McAdams.....William Duncan
Lucille Worth.....Edith Johnson
(Others of cast not credited)

Producer—Universal.
Length—15 Two-reel Episodes.
Distributor—Universal.

The Opinion

OLD-FASHIONED STUFF—GOOD FOR SMALL EXHIBITOR

Judging from the first four episodes "The Fast Express" will prove satisfactory to the small exhibitor. It is old-fashioned stuff, built after the manner of the old hair-raisers. These and many other thrilling situations will please the average movie fan. Will Duncan and Edith Johnson are excellent in their respective roles; and Mr. Duncan directs the serial with both eyes on the box office.

If producers continue to make pictures without a moral or lesson in them—how do they hope to get returns from them? Good books live—so should good pictures have that something in them that would continue to live in the hearts of your patrons, long after they had seen the picture. Have you thought about this angle?

"ABRAHAM LINCOLN"—95%

(Especially prepared for the screen from historical records)

Reviewed March, 1924

Theme:—Life of Abraham Lincoln from Birth to Death

VALUE

Photography—Excellent—Robt. Kurrle.
Type—Inspiring.
Moral Standard—Superior.

Story—Superior—Historical—Family.
Star—Masterful—George A. Billings.
Author—Superior—Frances Marion.
Direction—Superior—Philip E. Rosen.
Adaptation—Superior—Frances Marion.
Technique—Superior.
Spiritual Influence—Superior.
Moral—Justice, Honesty and Mercy.

CAST

Abraham Lincoln.....George A. Billings
Abraham Lincoln (aged 7).....Dnny Hoy
Nancy Hanks Lincoln.....Irene Hunt
Thomas Lincoln (father).....Wescott B. Clark
Sarah Lincoln.....Ida McKenzie
Anne Rutledge (Abraham's first sweetheart).....Ruth Clifford
John McNeil.....Eddie Burns

Producer—Rockett-Lincoln Film Co.
Footage—10,000 feet.
State Rights.

The Opinion

AUTHENTIC DETAIL—MASTERFUL PORTRAYAL—INSPIRING PRODUCTION

George A. Billings in portraying the character of Abraham Lincoln may never again find a role to which he is so admirably fitted—he was the one and only choice for the part. He is certainly Lincoln's double. He has the same rugged physique, as the martyred president, and the same facial characteristics. Very tenderly is the character of President outlined: His boyhood in which the books he craved were a luxury difficult to get, and then the period of young manhood stimulated to greater effort under the urge of his love for Ann Rutledge, and finally his election to the presidency. All the high lights in Lincoln's life, including the important historical crises which occurred during his administration, are set forth in the picture, which has been edited in an impressive way. The romance between Ann Rutledge and Abraham Lincoln is beautifully visualized. The preparation of the story for the screen had been done sympathetically, and this fact together with capable direction, fine photography, and correctness of detail bring the production up to a very high degree of excellence.

"TELEPHONE GIRL" Serial—90%

(Especially prepared for the screen) Reviewed March, 1924

Theme:—Girl Loves Chorus Man—Works Scheme to Give Him Leading Role

VALUE

Photography—Excellent—Lee Garmes.
Type—Humorous.
Moral Standard—Average.

Story—Excellent—Comedy—Family.
Cast—Excellent—All-Star.
Author—Excellent—H. C. Witwer.
Direction—Excellent—Mal St. Clair.
Adaptation—Excellent—D. F. Zanuck.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.*

CAST

Gladys Murgatroyd.....Alberta Vaughn
Julius De Haven.....Arthur Rankin
Charlemagne Rutledge.....Charles King
Hemmingway Bryce.....Douglas Gerrard
Jerry Murphy.....Al Cooke
Jimmy Burns.....Kit Guard
Seligman.....Jim Moore

Producer—R. C. Pictures.
Length—2 Reels Each Release.
Distributor—F. B. O.

The Opinion

SERIES WITH NEW COMEDIENNE AND PEPPEY DIRECTION

The opening number of "The Telephone Girl" series entitled "Julius Sees Her" is one of the most entertaining and peppy short comedies. Alberta Vaughn puts her fun across. She is winsome, talented, and is bound to make an instantaneous hit. Director Mal St. Clair is also deserving of credit for the spicy originality of his method. There is not a dull moment in the two reels of the picture. Gertrude Short gets a laugh every time she appears on the screen. Arthur Rankin, the chorus man, does well. Al Cooke is another amusing member of the cast. Book this series and you'll not be sorry.

"BREATHLESS MOMENT"—65%

(Especially prepared for the screen) Reviewed March, 1924

Theme:—How Crook Becomes a Successful Business Man in New Environment

VALUE

Photography—Good—William Thornley
Type—Humorous—Adventurous.
Moral Standard—Average.

Story—Good—Com.-Melo.—Family.
Star—Good—William Desmond.
Author—Good—Raymond L. Schrock.
Direction—Good—Robert Hill.
Adaptation—Good—William E. Wing.
Technique—Good.
Spiritual Influence—Neutral.
Moral—Self-respect Holds to Right.

CAST

Billy Carson.....William Desmond
June Smart.....Charlotte Merriam
David Smart.....Alfred Fisher
Detective Quinn.....Robert E. Homans
Mildred Day.....Lucille Hutton
Banker Day.....John Steppeling
Evang. C. Jones.....Margaret Cullington

Producer—Universal.
Footage—5556 feet.
Distributor—Universal.

The Opinion

OLD THEME WITH NEW TWIST PROVES ENTERTAINING

"The Breathless Moment" is one of the most entertaining of program features. William Desmond plays in humorous style the role of Billy Carson, a crook. He gets the best of support from Albert Hart as Dan Cassidy. Charlotte Merriam does well in the feminine lead, and Robert E. Homans makes a hit as the detective. This is a good program feature.

"WHEN A MAN'S A MAN"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—"Tailor's Dummy" Goes West to Become a Man

VALUE

Photography—Very good—N. VanBuren
Type—Thrilling—Romantic.
Moral Standard—Average.

Story—Good—Drama—Family.
Cast—Good—All-Star.
Author—Good—Harold Bell Wright.
Direction—Good—Edward F. Cline.
Adaptation—Good—W. Anthony.
Technique—Good.
Spiritual Influence—Average.
Moral—Don't Be a Dummy.

CAST

Law'ce Knight, "Patches".....John Bowers
Helen Wakefield Marguerite DeLaMotte
Phil Acton.....Robert W. Fraser
Kitty Reid.....June Marlowe
The Dean.....Forrest Robinson
Stella.....Elizabeth Rhodes
Nick Cambert.....Fred Stanton

Producer—Sol Lesser
Footage—About 6000 feet.
Distributor—First National.

The Opinion

AVERAGE PUNCH PRODUCTION—RODEO STUNTS WILL PLEASE

There are a number of features in "When a Man's a Man" to please the average audience. One is the fascinating western atmosphere and bucking bronchos. The opening scenes in New York show the luxurious fashion in which Lawrence Knight pursued the business of living, and the pretty but sensible girl who was his reason for going to the land where, to live, a man must be a man. A good deal of western comedy is injected, with some cattle stealing situations. Attractive locale, presumably Arizona, adds to the enjoyment of the picture. John Bowers gives a good performance as Lawrence Knight, known in the west as "Patches." Marguerite De La Motte and June Marlowe are pleasing in leading feminine roles. This is a good program feature, and apt to please in the neighborhood house.

There may be good reasons why many of your pictures—good pictures—do not get the money. More than half the pictures in this issue leave no lesson at all with your patrons. Wake up Mr. Exhibitor!

"NEXT CORNER"—80%

(Adapted from a novel and play of the same name) Reviewed March, 1924

Theme:—Lover's Murder Saves Wife by Awakening Her to Own Folly

VALUE

Photography—Very Good—Alfred Gilks
Type—Sex Appeal.
Moral Standard—Fair.

Story—Very Good—Drama—Adults.
Cast—Very Good—All-Star.
Author—Very Good—Kate Jordan.
Direction—Very Good—Sam Wood.
Adaptation—Very Good—M. Katterjohn
Technique—Very Good.
Spiritual Influence—Neutral.
Moral—Sin Has Its Punishment.

CAST

Robert Maury.....Conway Tearle
Elsie Maury.....Dorothy Mackail
Juan Serafin.....Lon Chaney
Don Arturo.....Ricardo Cortez
Nina Race.....Louise Dresser
Countess Longueval.....Remea Radzina
Paula Vrian.....Dorothy Cummings

Producer—Paramount.
Footage—7081 feet.
Distributor—Famous Players-Lasky.

The Opinion

SEX APPEAL DRAMA PRESENTED ARTISTICALLY

In spite of the strong sex appeal in "The Next Corner" the production is fascinating. The situation in which a young wife left alone in Paris falls in love with a Spaniard and is duped into becoming a lone guest at his home in Spain, is vividly presented. The murder of the man by the father of a girl he had wronged, just as he is carrying his willing sweetheart to the upper floor of the house, is an effective surprise, which is no less startling than the discovery that the husband has not received the letter and discarded wedding ring sent him from Spain. All will be agreeably surprised to find a flash of heroism and self-sacrifice, where we fancied only sensuous and sombre thoughts prevailed. Dorothy Mackail gives a very good performance as the wife, and Conway Tearle is excellently cast in the role of the husband. Ricardo Cortez is admirably suited to the role of Don Arturo, and Lon Chaney plays the role of Serafin artistically. Remea Radzina and Dorothy Cumming are attractive, and Louise Dresser also gives a capable performance. This is not a picture to show before children or adolescents. It is an excellent feature for the high-priced or transient theatre.

"NET"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Wife Allows Murderer to Pose as Husband for Child's Sake

VALUE

Photography—Average—George Lane.
Type—Sensational.
Moral Standard—Fair.

Story—Good—Melodrama—Adults.
Cast—Very good—Barbara Castleton.
Author—Good—Maravene Thompson.
Direction—Good—J. Gordon Edwards.
Adaptation—Good—Olga Linck Scholl.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Allayne Norman.....Barbara Castleton
Bruce Norman.....Raymond Bloomer
The Man.....Albert Roscoe
Model.....Peggy Davis
Artist.....Arthur Gordon
Assistant Artist.....Cornelius F. Keefe
Nurse.....Helen Tracy

Producer—Fox.
Footage—6135 feet.
Distributor—Fox.

The Opinion

GOOD CAST AND DIRECTION—MYSTERY ATMOSPHERE

"The Net" has quite a romantic tang to it in spite of the rather lurid melodramatic atmosphere which the author has thrown around his characters. Barbara Castleton, as the wife who was caught in a net of strange and unfortunate circumstances, plays the role intelligently. The photographic work is not good. There is an air of mystery about the story that will please the majority of people. The woman trying to maintain a false relationship with the man under her roof presents a pathetic and interesting problem. The picture is well directed, and contains a great deal to interest the average person. The cast is thoroughly capable throughout.

"MY MAN"—80%

(Adapted from "A Tale of Red") Reviewed March, 1924

Theme:—A Girl and a Man Who Swore He'd Win Her, and Succeeded

VALUE

Photography—Very Good—Not Credited
Type—Vigorous—Fascinating.
Moral Standard—Average.

Story—Very Good—Comedy—Family.
Star—Very Good—Patsy Ruth Miller.
Author—Very Good—Geo. R. Chester.
Direction—Very Good—David Smith.
Adaptation—Very Good—D Buchanan.
Technique—Very Good.
Spiritual Influence—Average.
Moral—Wit and Courage Wins.

CAST

Molly Marley.....Patsy Ruth Miller
Sledge.....Dustin Farnum
Dick Reynolds.....Niles Welch
Fern Burbank.....Margaret Landis
Bert Glider.....George Webb
Henry Peters.....William Norris
Mrs. Peters.....Edith Torke

Producer—Albert E. Smith.
Footage—6800 feet.
Distributor—Vitagraph.

The Opinion

VIGOROUS PRODUCTION—STARS PUT IT ACROSS

Patsy Ruth Miller fairly scintillates in "My Man," in which she co-stars with Dustin Farnum. She is a delight in her portrayal of the willful Molly Marley. Dustin Farnum gives a vigorous and exceedingly manly impersonation of Sledge, a powerfully rich man in love with Molly. The camera has been kind to both the stars, and in fact produces good effects throughout the picture. Color demonstrations of fireworks are beautiful and spectacular, the settings are artistic. The story is fascinating and neatly told. The situation between the rivals for the hand of Molly is cleverly developed. The cast contains capable players who are excellently suited to the roles they play. "My Man" is suitable for any theatre.

"WHITE SIN"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Experience of Girl Lured Into Intended Mock Marriage

VALUE

Photography—Good—Max Du Pont.
Type—Interesting.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Cast—Good—All-Star.
Author—Good—Harold Shumate.
Direction—Good—William Seiter.
Adaptation—Good—Del Andrews.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Hattie Lou.....Madge Bellamy
Grant Van Gore.....John Bowers
Grace Van Gore.....Francelia Billington
Spencer Van Gore.....Hal Cooley
Peter Van Gore.....James Corrigan
Travers Dale.....Billy Bevan
Grace's Aunt.....Norris Johnson

Producer—Palmer Photoplay Corp.
Footage—6237 feet.
Distributor—F. B. O.

The Opinion

ORDINARY TYPE OF STORY DEVELOPED IN INTERESTING WAY

"The White Sin" differs from other productions of its kind principally in the character of its development. The bald fact that the story is merely the tale of a girl lured into a marriage which, intended by the bridegroom to be a dastardly joke, turns out to be the real thing, isn't a very high recommendation. A spectacular and unusually well staged fire is a feature of the picture. Madge Bellamy gives a pleasing performance as the girl Hatty Lou, Hallam Cooley as the heavy, and John Bowers as the lover are both deserving of praise. This is a good feature for transient audiences.

It seems unbelievable that producers do not hold their directors responsible for the quality of the stories they so lavishly produce, in time and money. Mere shells to be blown away (?).

"MARRIAGE CIRCLE"—90%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Disturbance in Two Homes Caused by One Unfaithful Wife

VALUE

Photography—Excellent—C. V. Enger.
Type—Problem.
Moral Standard—Average.

Story—Excellent—Drama—Adults.
Star—Excellent—All-Star.
Author—Excellent—Lothar Schmidt.
Direction—Masterful—Ernst Lubitsch.
Adaptation—Masterful—Paul Bern.
Technique—Masterful.
Spiritual Influence—Neutral.
Moral—The Leaven That Spoils.

CAST

Charlotte Braun.....Florence Vidor
Dr. Franz Braun.....Monte Blue
Mizzi Stock.....Marie Prevost
Dr. Gustave Mueller.....Creighton Hale
Prof. Josef Stock.....Adolph Menjou
Detective.....Harry Myers

Producer—Warner Bros.
Footage—7800 feet.
Distributor—Warner Bros.

The Opinion

MASTER DIRECTOR MAKES PRODUCTION THAT HITS ON ALL FOUR

It is a delight to view a production of such all around excellent quality as "The Marriage Circle," a satirical drama played by six principal characters. This story differs in one very important respect from others of its type, in that there occurs no definite triangle. The two male characters played, respectively, by Monte Blue and Creighton Hale, are splendidly outlined. Florence Vidor and Marie Prevost, cast according to type, could not be improved on. Harry Myers has a minor role which he fills efficiently. With the production of "The Marriage Circle" Ernst Lubitsch steps into line with our most human American directors. He has caught the American viewpoint, the American box office angle. This production should win in any theatre. It is built altogether on the physical emotions, and is therefore not dependent on any particular type of audience to be understood. The story which is confined to society circles, is given an elegant setting.

"STRANGER OF THE NORTH"—65%

(Especially prepared for the screen) Reviewed March, 1924

Theme:—Lumber Camp Men Forbidden to Speak to Lumber Boss' Daughter

VALUE

Photography—Good—Ned Van Buren.
Type—Vigorous—Unusual.
Moral Standard—Average.

Story—Good—Drama—Family.
Cast—Good—All-Star.
Author—Good—John W. Noble.
Direction—Good—John W. Noble.
Adaptation—Good—John W. Noble.
Technique—Good.
Spiritual Influence—Average.
Moral—Trust a True Man Always.

CAST

Laddie Ferguson.....Richard C. Travers
Mary McGregor.....Ruth Dwyer
Donald McGregor.....Charles E. Graham
Ed Spencer.....P. C. Hartigan
Elsie.....Decacia Mooers
Doctor McTavish.....James McDuff
Tom Connors.....Louis Dean

Producer—Maritime Studios.
Footage—5600 feet.
Distributor—State Rights.

The Opinion

NICE COMEDY VEIN WILL PLEASE PATRONS

Nova Scotia and the Cape Breton logging camps have been chosen for the setting of the Maritime Studios production "The Stranger of the North." Pretty Ruth Dwyer, playing the role of Mary McGregor, daughter of the stern old Scotch lumber boss, is delightful and fascinating. The story has a good vein of comedy and romance. Mary decides to make a handsome young stranger employed by her father break his word. This is a picture that is different, and should be received with gratitude by the average movie fan in lieu of the oft repeated scenes to which they are treated. The cast is good and the direction capable.

"JACK O' CLUBS"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Romance of a Policeman Commissioned to Clean Up Ruffian Gang

VALUE

Photography—Very good—W. Thornley
Type—Spirited—Romantic.
Moral Standard—Average.

Story—Very good—Melodrama—Family
Star—Very good—Herbert Rawlinson.
Author—Very good—Gerald Beaumont.
Direction—Very good—Robert F. Hill.
Adaptation—Very good—Rex Taylor.
Technique—Very good.
Spiritual Influence—Average.
Moral—None Outstanding.

CAST

John Francis Foley.....Herbert Rawlinson
Tillie Miller.....Ruth Dwyer
Spike Kennedy.....Eddie Gribbon
Queenie Hatch.....Edith Ralston
Capt. Dennis Malley.....Joseph Girard
Mrs. Miller.....Florence D. Lee
Toto.....Johnny Fox, Jr.

Producer—Universal.
Footage—4717 feet.
Distributor—Universal.

The Opinion

A PICTURE APT TO PLEASE AVERAGE AUDIENCE

"Jack O' Clubs" is above the average Herbert Rawlinson production in entertainment value. "Jack O' Clubs" is spirited and of the red-blooded type that men as well as women and children like. Herbert Rawlinson plays the role of John Francis Foley, a young policeman with a wallop and a tender Irish heart. Eddie Gribbon, as the gang leader, and also in love with the prettiest girl in the neighborhood, put some good comedy across. Policeman Foley also loves Tillie Miller. Foley and "Spike" fight a finished battle. The slum atmosphere is well established, and altogether the production is enjoyable, and almost sure to be popular.

"MARRY IN HASTE"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Romance of Westerner Who Marries Greenwich Village Model

VALUE

Photography—Good—Not Credited.
Type—Interesting.
Moral Standard—Average.

Story—Good—Drama—Adults.
Cast—Good—All-Star.
Author—Good—Jean Duvane.
Direction—Good—Duke Worne.
Adaptation—Good—Jefferson Moffit.
Technique—Good.
Spiritual Influence—Neutral.
Moral—Act in Haste, Then Repent.

CAST

Wayne Sturgis.....William Fairbanks
Jean Prescott.....Dorothy Revier
Mr. Brett.....Gladden James
Mr. Sturgis.....Alfred Hollingsworth

Producer—Phil Goldstone.
Footage—About 4800 feet.
Distributor—State Rights.

The Opinion

GOOD FEATURE FOR TRANSIENT THEATRES OR CHEAP LOCATIONS

"Marry in Haste" is the sort of picture that the average movie fan will enjoy. It is also a good production for the transient theatre, and should give more than ordinarily good satisfaction. The romance of a young westerner in Greenwich Village is quite thrillingly presented with William Fairbanks in the hero role, and pretty Dorothy Revier as the sweetheart. The husband realizing that his wife, unused to the cares of a home, is in need of a change, resorts to the prize ring to get the necessary funds. Gladden James plays the role of Mr. Brett very well. The rural atmosphere in the west is pleasing. The moral of the story is only fairly well marked.

Exhibitors! Wake up—do your own thinking—select for money and goodness sake. Quit booking paper pictures. Book by selection—real money-makers.

"PIED PIPER MALONE"—65%

(Adapted from a story of the same name)

Reviewed March, 1924

Theme:—Misunderstood Youth Tries to Reform Drunken Sea Captain

VALUE

Photography—Very good—E. E. Hallor.
Type—Romantic—Humorous.
Moral Standard—Average.

Story—Good—Comedy Drama—Family.
Star—Very good—Thomas Meighan.
Author—Good—Booth Tarkington.
Direction—Good—Alfred E. Green.
Adaptation—Good—Tom Geraghty.
Technique—Good.
Spiritual Influence—Average.
Moral—Appearances Often Deceive.

CAST

Jack Malone.....Thomas Meighan
Patty Malone.....Lois Wilson
Mother Malone.....Emma Dunn
Jas. P. Malone.....Charles Stevenson
Capt. Clarke.....George Fawcett
Charles Crosby, Jr.....Cyril King
Charles Crosby, Sr.....Claude Brook

Producer—Paramount.

Footage—7264 feet.

Distributor—Famous Players-Lasky.

The Opinion

STORY PLEASINGLY PRESENTED—WILL SATISFY BECAUSE OF STAR

It is a question whether the average audience will note the absence of quality in the material supplied for the latest Thomas Meighan feature. The star is popular enough to draw under strained circumstances, and in the case of "Pied Piper Malone" there is little to talk about excepting the work of the players. Thomas Meighan plays up to form, and George Fawcett as the drunken sea captain who is constantly back-sliding, gives an excellent performance. There are a number of bright youngsters in the picture. Jack Terry, an excellent comedian, responds humorously to the requirements of an ice cream soda man. One astonished closeup, as the bewildered man sees a score of little faces and "Pied Piper Malone" eagerly looking to him for service, is brief but memorable. Lois Wilson has few opportunities. The cast is good throughout. Some amusing scenes with the village gossips, and bits of pathos in the home of the Malones, as well as some sea stuff, is contained in the picture.

"EXTRA GIRL"—90%

(Especially prepared for the screen)

Reviewed March, 1924

Theme:—Girl Who Believed She Was Born to Be a Screen Actress

VALUE

Photography—Excellent—Homer Scott.
Type—Humorous.
Moral Standard—Average.

Story—Excellent—Farce-Com.-Drama.
Star—Excellent—Mabel Normand.
Author—Excellent—Mack Sennett.
Direction—Excellent—F. Richard Jones
Adaptation—Excellent—B. McConville.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Sue Graham.....Mabel Normand
Pa Graham.....George Nichols
Ma Graham.....Anna Hernandez
Dave Giddings.....Ralph Graves
Aaron Applehohn.....Vernon Dent
T. Phillip Hackett.....Ramsay Wallace
The Actor.....William Desmond

Producer—Mack Sennett.

Footage—6426 feet.

Distributor—Associated Exhibitors.

The Opinion

A PICTURE OF HUMOR, PATHOS AND ROMANCE

We are not disappointed in "The Extra Girl" which features Mabel Normand. The story has enough originality in its makeup to satisfy under any circumstances. But in the hands of Director Jones it becomes one of the most delightfully humorous productions that has appeared this season. It is typically Mabel Normand in style. Mabel Normand gives a splendid performance, and is ably supported by Ralph Graves as the lover. One of the most amusing stunts in the picture is where Sue, who has dressed Teddy to play the role of a lion, goes to get him a drink, spills it at the cage door, and when she decides to lead him to the water discovers that she is leading a real lion through the studio, the dog having been replaced by the lion during her absence. In some locations "The Extra Girl" could safely be played as a special.

"DEFYING DESTINY"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Romance of Man Who Benefited by Plastic Surgery

VALUE

Photography—Good—Lenwood Abbott.
Type—Interesting.
Moral Standard—Average.

Story—Good—Drama—Family.
Cast—Good—Monte Blue.
Author—Good—Grace Sanderson Michie
Direction—Good—Louis Wm. Chaudet.
Adaptation—Good—Not Credited.
Technique—Good.
Spiritual—Influence—Average.
Moral—None.

CAST

Jack Fenton.....Monte Blue
Beth Alden.....Irene Rich
Dr. Gregory.....Tully Marshall
Mrs. Harris.....Jackie Saunders
Mr. Wilkins.....Russell Simpson
Mr. Alden.....James Gordon
Mrs. Alden.....Frona Hale

Producer—Selznick.
Footage—5600 feet.
Distributor—Selznick.

The Opinion

INTERESTING ROMANCE—GOOD CAST—CAPABLE DIRECTION

"Defying Destiny" is a good program picture. Not strong enough for a special. Irene Rich, who plays the feminine lead, is usually a guarantee of some entertainment value in any production in which she appears. Monte Blue has the leading male role. Tully Marshall has a lesser role than usual. Jackie Saunders does well in some scenes as extravagant Mrs. Harris, who drives her husband to wrong-doing. Russell Simpson lends individuality to the role of Mr. Wilkins. The characterization is an interesting one, and is carefully interpreted. "Defying Destiny" will prove satisfactory in the neighborhood house or in fact in any average priced house.

"HEART BANDIT"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Romance of Girl Crook Who Hid in a Respectable Home

VALUE

Photography—Very good—John Arnold.
Type—Humorous—Romantic.
Moral Standard—Average.

Story—Very good—Com.—Drama—Fam.
Star—Very good—Viola Dana.
Author—Very good—Fred K. Myton.
Direction—Very good—Oscar Apfel.
Adaptation—Very good—T. J. Hopkins.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Molly O'Hara.....Viola Dana
John Rand.....Milton Sills
Mrs. Rand.....Gertrude Calire
"Spike" Malone.....Wallace MacDonald
Ramon O. Cordova.....Bertram Grassby
Pat O'Connell.....DeWitt Jennings
Jenks.....Nelson McDowell

Producer—Metro.
Footage—About 5000 feet.
Distributor—Metro.

The Opinion

VIOLA DANA AT HER BEST—FIRST RATE AUDIENCE PICTURE

The majority of people will like "The Heart Bandit" which features Viola Dana and presents her at her best. The story proves an excellent vehicle for her; it is well directed. The star plays intelligently and is charming. Milton Sills is the best choice for the role of John Rand. The development of the story is more or less original. The girl crook becomes a beloved inmate of a perfectly respectable home with a lovely old lady and her son. The romance of the story is fascinating, and with the advantages of neat editing and sub-titling, artistic settings and a good supporting cast the production is one of the best of current features.

Forty-five reviews in this issue—representing nearly 20 producers. Some variety to select from. Facts boiled down to the bone. Show good judgment for your theaters' sake.

"DADDIES"—80%

(Adapted from a play of the same name) Reviewed March, 1924

Theme:—Experience of Bachelors' Club With Adopted Orphans

VALUE

Photography—Very Good—Not Credited
Type—Humorous.
Moral Standard—Good.

Story—Very Good—Comedy—Family.
Cast—Very Good—All-Star—Mae Marsh
Author—Very Good—John L. Hobbie.
Direction—Very Good—Wm. A. Seiter.
Adaptation—Very Good—J. Josephson.
Technique—Very Good.
Spiritual Influence—Good.
Moral—None Outstanding.

CAST

Ruth Atkins.....Mae Marsh
Robert Audrey.....Harry Myers
James Crockett.....Claude Gillingwater
William Rivers.....Crauford Kent
Bobette Audrey.....Claire Adams
Henry Allen.....Willard Luis
Nicholson Walters.....Boyce Combe

Producer—Warner Bros.
Footage—6500 feet.
Distributor—Warner Bros.

The Opinion

SHOULD GIVE EXCELLENT SATISFACTION IN ANY THEATRE

Everyone will like "Daddies," which is an adaptation of a successful Belasco play. It is one of the few picture productions that lives up to its title, and the situation which makes each of a group of four confirmed bachelors a foster daddy is delightfully humorous. Each of the four men is portrayed in a way that makes us feel thoroughly well acquainted with the characters, and the children, five in all, give a pleasing performance. Mae Marsh, playing Ruth Atkins the surprise orphan, turns out to be eighteen instead of six. Harry Myers has never appeared to better advantage than in this production. Some of his closeups are unusually good. Claude Gillingwater, Crauford Kent, Willard Luis and Boyce Combs also give exceptional performances. The production is well directed and is a good bet for any theatre.

"LOVING LIES"—80%

(Adapted from the Harbor Bar") Reviewed March, 1924

Theme:—Tragic Experience of Sea Captain and Jealous Wife

VALUE

Photography—Very Good.
Type—Sentimental—Sensational.
Moral Standard—Average.

Story—Very good—Melodrama—Adults.
Cast—Very good—All-Star.
Author—Very good.
Direction—Very good—T. Buchanan.
Adaptation—Very good.
Technique—Very good.
Spiritual Influence—Average.
Moral—Lies Not Safe Happiness.

CAST

Ellen Craig.....Evelyn Brent
Captain Dan Stover.....Monte Blue
Madge Barlow.....Joan Lowell
Tom Hayden.....Charles Gerrard
Jack Ellis.....Ralph Faulkner
Penny Wise.....Ethel Wales
Bill Kecnan.....Andrew Waldron

Producer—Associated Authors, Inc.
Footage—6526 feet.
Distributor—Allied Producers.

The Opinion

SEA STORY—CONSISTENT ACTION—CAST ABOVE PAR

Great care has been taken in making the production, "Loving Lies." The picture is richer in realism than it might otherwise be. Great care has also been taken in preventing players from over-acting. The story deals with life in a fishing village. Monte Blue plays Captain Dan Stover in a way that speaks well for his director. The scenes at sea which brings the story to its thrilling climax are especially well done, and it is hard to believe that the near-tragedy in which Captain Dan rescues his wife from drowning by hauling her in single-handed by means of a breeches buoy, is merely fiction. The picture abounds with human interest, and the picturesque atmosphere of the fishing village. Evelyn Brent and Joan Lowell are charming in the two principal feminine roles. Ethel Wales, Tom Kennedy, Ralph Faulkner are among the outstanding members of the cast.

"STRANGER"—90%

(Adapted from "The First and the Last") Reviewed March, 1924

Theme:—Romance of Girl Rescued from the Street by Drifter

VALUE

Photography—Excellent—Faxon Dean.
Type—Fascinating.
Moral Standard—Average.

Story—Superior—Drama—Adults.
Star—Excellent—Betty Compson.
Author—Superior—John Galsworthy.
Direction—Excellent—Joseph Henabery
Adaptation—Excellent—E. Bingham.
Technique—Excellent.
Spiritual Influence—Average.
Moral—Goodness Is Rewarded.

CAST

Peggy Bowlin.....Betty Compson
Larry Darrant.....Richard Dix
Keith Darrant.....Lewis S. Stone
The Stranger.....Tully Marshall
Walen.....Robert Schable
Maizie Darrant.....Mary Jane Irving
Jackal.....Frank Nelson

Producer—Paramount.
Footage—6660 feet.
Distributor—Famous Players-Lasky.

The Opinion

STORY AND DIRECTION ABOVE PAR—SUITABLE FOR ANY THEATRE

"The Stranger" is one of the best of current releases. It has the unusual advantage of being based on a substantial story of more than the average amount of originality. Betty Compson plays a role that is less difficult than others she has interpreted. Her portrayal of a girl who seemed to have been forgotten by the forces of good, is as satisfying as anything she has done. One of the most intense moments occurs in the execution scene. The plot of "The Stranger" is more cleverly constructed than any we have seen in some time. Richard Dix and Lewis S. Stone give fine performances as brothers, each living on a different plane. Tully Marshall has the title role in which he gives an unforgettable performance. This role is especially sympathetic. Robert Schable plays the role of Walen in good style. The cast is capable throughout, and we believe that "The Stranger" is good for any audience.

"NORTH OF HUDSON BAY"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Westerner Saves Man Wrongly Accused of Murder

VALUE

Photography—Good Not Credited.
Type—Adventurous—Thrilling.
Moral Standard—Good.

Story—Very Good—Melodrama—Family
Star—Very Good—Tom Mix.
Author—Very Good—Jules Furthman.
Direction—Very Good—John Ford.
Adaptation—Very Good—Not Credited.
Technique—Very Good.
Spiritual Influence—Average.
Moral—In Danger—Grit Counts.

CAST

Michael Dane.....Tom Mix
Estelle McDonald.....Kathleen Key
Peter Dane.....Eugene Palette
Cameron McDonald.....Will Walling
Angus McKenzie.....Frank Campeau
Jeffry Clough.....Frank Leigh
Armond Lemoir.....Fred Kohler

Producer—Fox.
Footage—4973 feet.
Distributor—Fox.

The Opinion

THRILLING TALE OF NORTHLAND—GOOD SNOW STUFF

Change of locale and type of story may or may not please Tom Mix fans. "North of Hudson Bay," as the title infers, is photographed against a scenic background of snow stuff, big rivers, and mountains. Michael Dane, the hero, finds himself in a strange predicament with his wrists clasped in a pair of handcuffs for the performance of a humane act. And of course the plot would not be complete without the pretty heroine and a fetching romance; and "North of Hudson Bay" has both of these. The big thrill of the picture occurs when the heroine, swept through the rapids in an unguided canoe, is rescued by Dane, who has just completed a successful bout with a pack of wolves. This is a good program picture played by a competent cast.

"DARLING OF NEW YORK"—80%

(Especially prepared for the screen) Reviewed March, 1924

Theme:—Child Kidnapped and Located Through Jewish Shoemaker

VALUE

Photography—Very good—John Stumar
Type—Adventurous.
Moral Standard—Average.

Story—Very Good—Melodrama—Fam'y
Star—Very Good—Baby Peggy.
Author—Very Good—King Baggot.
Direction—Very Good—King Baggot.
Adaptation—Very Good—R. L. Schrock.
Technique—Very Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Santussa.....Baby Peggy
Light-fingered Kitty.....Gladys Brockwell
Soulful Kid.....Carl Stockdale
Big Mike.....Pat Hartigan
Ice Malone.....William J. Quinn
Van Dyne.....Frank Currier
Norwood.....Frederick Esmelton

Producer—Universal.
Footage—6260 feet.
Distributor—Universal.

The Opinion

BABY PEGGY'S FIRST FEATURE PICTURE

Audiences that are usually pleased with Baby Peggy will be more than well satisfied with her latest and biggest production, "The Darling of New York." Contrary to the comedy attempts in which this child actress has starred, the picture employs a large and competent cast of adult players. The child character handled by Baby Peggy is a little girl en route from Italy with her governess. She is kidnapped by a gem smuggler and becomes the darling of the crook gang. Max Davidson and Minnie Steele are excellent as the Jewish parents, Sheldon Lewis makes good in the role of Giovanni, and Carl Stockdale gives a good performance in the role of the Soulful Kid, who, together with Light-fingered Kitty, played intelligently by Gladys Brockwell, becomes attached to the stolen child. The cast is capable throughout.

"SHADOW OF THE EAST"—80%

(Adapted from a novel of the same name) Reviewed March, 1924

Theme:—Double Romance of Englishman in Desert of Algiers

VALUE

Photography—Very Good—J. Cronjager
Type—Sentimental.
Moral Standard—Average.

Story—Very good—Drama—Adults.
Star—Very good—Mildred Harris.
Author—Very good—E. M. Hull.
Direction—Very good—G. Archambaud.
Adaptation—Very good—Fred. Hatton.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Barry Craven.....Frank Mayo
Gillian Locke.....Mildred Harris
Said.....Norman Kerry
Kunwar Singh.....Bertram Grassby
Lolaire.....Evelyn Brent
Aunt Caroline.....Edythe Chapman
John Locke.....Joseph Swickard

Producer—Fox.
Footage—5874 feet.
Distributor—Fox.

The Opinion

ENTERTAINING VISUALIZATION OF POPULAR NOVEL

"The Shadows of the East" is reminiscent of "The Sheik." Director Archambaud has retained the romantic mood of the story. It is the kind of picture that many women like to see, and we believe it will be popular. Evelyn Brent fills the role of Lolaire, the native wife of Barry Craven, splendidly. Frank Mayo gives an unusually sympathetic performance as Barry Craven. There was wisdom in portraying the man grieving for the little wife who committed suicide because of his neglect. The handling of this role wins sympathy and respect for the man. Mildred Harris does well in a role that requires just ordinary effort, and Norman Kerry is a satisfying type in the role of Said. The settings and general detail are satisfying. "The Shadow of the East" will prove attractive to the box office.

"LADIES TO BOARD"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Adventures of Cowboy Who Inherited Old Ladies' Home

VALUE

Photography—Very Good—Not Credited
Type—Humorous—Spirited.
Moral Standard—Average.

Story—Very Good—Comedy—Adults.
Star—Very Good—Tom Mix.
Author—Very Good—William D. Pelley
Direction—Very Good—Jack Blystone.
Adaptation—Very Good—Don W. Lee.
Technique—Very Good.
Spiritual Influence—Average.
Moral—Kindness Always Rewarded.

CAST

Tom Faxon.....	Tom Mix
Edith Oliver.....	Gertrude Olmsted
Evan Carmichael.....	Phil McCullough
Bunk McGinnis.....	Pee Wee Holmes
Mrs. Carmichael.....	Gertrude Claire
The Model.....	Dolores Rouse

Producer—Fox.
Footage—6112 feet.
Distributor—Fox.

The Opinion

ONE OF THE BEST OF RECENT TOM MIX FEATURES—WHOLESOME COMEDY

By reason of one unsavory supper party which develops into an inartistic leg show, we have marked this otherwise excellent picture, for adults only. Barring the one illuminative but risqué feature "Ladies to Board" is an exceptionally wholesome and entertaining picture. It presents Tom Mix at his best. The situation that brings Tom Faxon and his pal east to an old ladies' home opens with a thrill when Tom guides a runaway automobile down a mountain side. Gertrude Claire makes a hit as the mother of a dissipated artist, and Phil McCullough gives a good performance as the neglected son. Gertrude Olmsted is attractive in the feminine lead. You can bank on "Ladies to Board" giving satisfaction.

"YANKEE CONSUL"—90%

(Adapted from a musical comedy of the same name)

Reviewed March, 1924

Theme:—Youth Tricked Into Impersonating American Consul

VALUE

Photography—Excellent—Max Du Pont
Type—Humorous.
Moral Standard—Average.

Story—Excellent—Comedy—Family.
Star—Excellent—Douglas MacLean.
Author—Excellent—Henry Blossom.
Direction—Excellent—James W. Horne
Adaptation—Excellent—R. Griffith.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Dudley Ainsworth.....	Douglas MacLean
Margarita.....	Patsy Ruth Miller
Jack Morrell.....	Arthur Stuart Hull
Donna Teresa.....	Eulalie Jensen
Don Rafael Decshado.....	George Periolat
Admiral Rutledge, U. S. N.....	Eric Mayne
Duncan (Ship's Purser).....	L. C. Shumway

Producer—Associated Exhibitors.
Footage—6148 feet.
Distributor—Pathe.

The Opinion

DOUGLAS MAC LEAN AT HIS BEST

One of the hits of the season, we believe, is "The Yankee Consul," featuring Douglas MacLean. The star never has been quite so funny as in the role of Dudley Ainsworth vainly trying to solve the mystery surrounding a pretty girl who is ever calling to him for help from behind closed doors. Glimpses of her face at a window or a note slipped into his hand as she passes, serves to heighten the color of the romance. Patsy Ruth Miller as the mystery girl, is fascinating and capable. Eric Mayne, Arthur Stuart Hull, George Periolat, and in fact each member of the cast is deserving of praise for their excellent aid in putting the story across. "The Yankee Consul" is without question one of the season's best. One of the thrills of the picture is a runaway automobile driven by the star down a mountain road.

"BLIZZARD"—80%

(Adapted from "The Story of a Country House")

Reviewed March, 1924

Theme:—Youth Insane Saving Reindeer Herd Restored by Girl

VALUE

Photography—Very Good—Not Credited
Type—Thrilling—Novel.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Cast—Good—All-Star.
Author—Average—Selma Lagerlof.
Direction—Very Good—Mauritz Stiller.
Adaptation—Very Good—Not Credited.
Technique—Very Good.
Spiritual Influence—Average.
Moral—Deeds Influence for Good or Ill.

CAST

Gunnar Hede.....Einar Hansson
Ingrid.....Mary Johnson
Madame Hede.....Pauline Brunius
Nurse.....Techla Ahlander
Blomgren.....Adolf Olachansky
His Wife.....Stina Berg

Producer—Not Credited.
Footage—5890 feet.
Distributor—Fox.

The Opinion

SPECTACULAR ADVENTURE OF MAN WITH RUNAWAY REINDEER

The novel quality of "The Blizzard" should serve to put it across, and indeed in many theatres, it may prove successful as a special. Unfortunately the story of the picture is rather trivial, the main feature of the production being the adventures of a man in bringing a herd of reindeer over the snowy slopes of Lapland. In this adventure he is trailed, it seems, for miles on a rope at the heels of a runaway reindeer. These scenes are exceptionally thrilling, and in connection with them another man is represented as almost losing his life when he actually falls into a hole in the ice. At last we have something new on the screen, and don't forget to tell your patrons of this beforehand. The story is romantic, and the locale and players entirely new to the American audience.

"LAW FORBIDS"—65%

(Especially prepared for the screen)

Reviewed March, 1924

Theme:—Child Whose Parents Are Separated Reunited Again

VALUE

Photography—Good—Charles Kaufman
Type—Interesting.
Moral Standard—Average.

Story—Good—Drama—Family.
Star—Good—Baby Peggy.
Author—Good—Bernard McConville.
Direction—Good—Jesse Robbins.
Adaptation—Good—Lois Zellner.
Technique—Good.
Spiritual Influence—Average.
Moral—None Outstanding.

CAST

Peggy.....Baby Peggy
Paul Remsen.....Robert Ellis
Rheda Remsen.....Elinor Fair
Inez Lamont.....Winifred Bryson
John Martin.....James Corrigan
Bub West.....Buddy Messenger
Judge.....Joseph Dowling

Producer—Universal.
Footage—6203 feet.
Distributor—Universal.

The Opinion

BABY PEGGY FANS WILL LIKE HER PET ROOSTER

"The Law Forbids" will be found pleasing to Baby Peggy fans. The story on which the picture is based is not particularly strong, and the majority of action centers around the child star and a pet rooster. The children especially will be pleased with Baby Peggy's pet. Peggy was never more fascinating than she is in this production. She performs many cute tricks during the picture in an attempt to reach New York with only a nickel for her fare. The finale in which she and the rooster walk onto the stage in a dramatic scene in her father's play, and turn the tide of circumstances in time to save the home, is quite interesting. Robert Ellis, Elinor Fair and Anna Hernandez give good performances in leading roles.

"SHADOWS OF PARIS"—90%

(Adapted from the Play "Mon Homme")

Reviewed March, 1924

Theme:—Girl Apache Married Wealth—Returns to People at Intervals

VALUE

Photography—Excellent—E. Baldrige.
Type—Romantic—Picturesque.
Moral Standard—Average.

Story—Excellent—Rom.-D.—Adults.
Star—Excellent—Pola Negri.
Authors—Excellent—Andre Picard.
Direction—Excellent—Herbert Brenon.
Adaptation—Excellent—Eve Unsell.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Claire.....Pola Negri
Fernand.....Charles de Roche
Raoul.....Huntly Gordon
Georges de Croy.....Adelphe Monjou
Emile Boule.....Gareth Hughes
Liane.....Vera Reynolds
Madame Boule.....Rose Diene

Producer—Paramount.
Footage—6549 feet.
Distributor—Famous Players-Lasky.

The Opinion

PICTURESQUE SETTINGS—HAS GOOD BOX OFFICE POSSIBILITIES

This Pola Negri picture far over-tops other recent pictures in which she has appeared. She has not been provided with the right kind of vehicle for the fullest display of her talent. The charm of "Shadows of Paris" lies principally in the accomplishment of Director Brenon in creating human interest and picturesqueness in the telling of the story. The star is surrounded by an excellent cast, including Adolph Menjou wearing his usually complacent smile. Charles de Roche is a striking figure as Fernand the Apache lover of Claire. Huntley Gordon as the husband is also excellent. Rose Diene, Vera Reynolds, Gareth Hughes, are also competent in their respective roles. The settings and costuming, especially in the scenes in the home of Claire's husband, are beautiful. We believe that "Shadows of Paris" will get across with the average audience, although it is best suited to high class neighborhoods, and transient theatres.

"LEAVE IT TO GERRY"—65%

(Adapted from a story of the same name)

Reviewed March, 1924.

Theme:—Tomboy Saves Mother from Eviction by Quickwit Action

VALUE

Photography—Good—Eddie Linden.
Type—Semi-humorous.
Moral Standard—Average.

Story—Good—Comedy-Drama—Family.
Star—Good—Billie Rhodes.
Author—Good—Adam Hull Shirk.
Direction—Good—Arvid Gillstrom.
Adaptation—Average—A. Hull Shirk.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Geraldine Brent.....Billie Rhodes
Dan Forbes.....Willie Collier, Jr.
Mrs. Brent.....Claire McDowell
Mrs. Masters.....Kate Lester
Mrs. Turner-Prescott, Kath'l'n Kirkham
Col. Pettijohn.....Joseph W. Girard
Mr. Burton.....Allan Cavan

Producer—Samuel V. Grand.
Footage—About 5638 feet.
Distributor—State Rights.

The Opinion

FAIR STORY POORLY ADAPTED—GOOD FOR CHEAP LOCALITIES

"Leave It to Gerry" is a moderately interesting production in which Billie Rhodes plays attractively the role of a tomboy girl who loves her mother and her dog more than anything else on earth. Gerry's adventures at boarding school are amusing and quite humorously presented, and also her contact with the family of a rich aunt who adopts her. William Collier, Jr., has the lover role which he succeeds in portraying acceptably. One of the star performers of the picture is a clever bull dog, who wisely seeks the bureau drawer when an enemy approaches. The direction is competent and should have produced better results had the adaptation been made in a more professional way.

"DAMAGED HEARTS"—65%

(Adapted from a story of the same name)

Reviewed March, 1924

Theme:—Romance of Florida Everglades

VALUE

Photography—Good—A. Scholtz.
 Type—Romantic.
 Moral Standard—Average.
 Story—Good—Rom.—Melo.—Adults.
 Cast—Good—All-Star.
 Author—Average—Not Credited.
 Direction—Good—T. Hays Hunter.
 Adaptation—Average—Barbara Kent.
 Technique—Good.
 Spiritual Influence—Average.
 Moral—None Outstanding.

CAST

The Mother.....Mary Carr
 David (the boy).....Jerry Devine
 David (the man).....Eugene Strong
 The Girl.....Helen Rowland
 Sandy.....Tyrone Power
 Innkeeper.....Edmund Preese
 His Wife.....Effie Shannon

Producer—Pilgrim Pictures.
 Footage—6154 feet.
 Distributor—F. B. O.

The Opinion

INTERESTING STORY LOSES MORAL INTENT THROUGH ADAPTATION

The impression gained from viewing "Damaged Hearts" is that the moral of the story is not projected with sufficient force. The result is a picture that will be liked by the average person who may not notice one or two inconsistencies that occur. It was not clear to the writer just how the hero diving for treasure, reached the ocean from what appears like a well near his cabin in the Everglades. In spite of this the underwater stuff is interesting. As the picture progresses the romantic side of nature is sounded. Mary Carr has a brief part in the picture, disappearing in the first reel. Florence Billings, Effie Shannon, and Sara Mullen give good performances in the leading feminine roles. Edmund Breese, Tyrone Power, and Thomas Gillon are outstanding figures in the cast.

"SONG OF LOVE"—65%

(Adapted from "Dust of Desire")

Reviewed March, 1924

Theme:—Arabian Dancer Risks Life to Warn White Lover of Danger

VALUE

Photography—Good—Tony Gaudie.
 Type—Romantic.
 Moral Standard—Average.
 Story—Average—Drama—Adults.
 Star—Good—Norma Talmadge.
 Author—Average—Margaret Peterson.
 Direction—Good—Chester Franklin.
 Adaptation—Good—Frances Marion.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Noorma-hal.....Norma Talmadge
 Raymon Valverde.....Joseph Schildkraut
 Ramilka.....Arthur Edmund Carew
 Dick Jones.....Laurence Wheat
 Maureen Desmond.....Maude Wayne
 Commissionaire Desmond.....Earl Schenck
 Chandra-lal.....Hector V. Sarne

Producer—Joseph M. Schenck.
 Footage—About 8000 feet.
 Distributor—First National.

The Opinion

ORDINARY ORIENTAL STORY WITH SHEIK FLAVOR

"The Song of Love" is an unfortunate choice of story for Norma Talmadge. In fact Miss Talmadge portrays the girl Noorma-hal with considerable dramatic force. The oriental atmosphere is quite as effective as that to be found in other notable productions of the same type, and there are many scenes on the desert showing horses and riders hurrying across the sands, which have quite a thrill. The moment of sacrifice in which the girl promises to marry the man she does not love to protect the life of the one which she does love, has a fair amount of human appeal. But in spite of the name of the star we doubt that "The Song of Love" will be found generally satisfactory. Joseph Schildkraut, Earl Schenck, and Arthur Edmund Carew are outstanding.

"LOVE LETTERS"—65%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Two Women's Love Letters in Hands of Illegitimate Lover

VALUE

Photography—Good—Not Credited.
Type—Romantic.
Moral Standard—Fair.

Story—Good—Rom.—Melo.—Adults.
Star—Good—Shirley Mason.
Author—Good—Fred Jackson.
Direction—Good—David Solomon.
Adaptation—Good—Doty Hobart.
Technique—Good—Not Credited.
Spiritual Influence—Neutral.
Moral—Say the Least in Writing.

CAST

Evelyn Jefferson.....	Shirley Mason
Jimmy Stanton.....	Gordon Edwards
Julia Crossland.....	Alma Francis
Don Crossland.....	William Irving
Thomas Chadwick.....	John Miljan

Producer—Fox.
Footage—4749 feet.
Distributor—Fox.

The Opinion

TRIVIAL STORY WITH STAR DOING HER BEST

It seems a pity that a better story than "Love Letters" could not have been found for the latest Shirley Mason feature. It has a bit of romance and a fair amount of suspense thrown in. The murder of Chadwick and the discovery that the mysterious Morocco box has been shorn of its terror with nothing left in it but a note from the dead man stating that he has burned the love letters, is a situation with a real punch. But as a vehicle for a pretty and talented star such as Miss Mason "Love Letters" is a poor excuse. It lacks a wholesome moral balance and repeats the old story of the unfaithful wife, together with the romance of a young girl. Both women have committed the error of writing love letters to an unscrupulous man. The cast is good throughout.

"UNINVITED GUEST"—80%

(Especially prepared for the screen) Reviewed March, 1924

Theme:—Girl Double-crossed by Shipwreck Companions Who Seek Fortune

VALUE

Photography—Very Good—Jay Rescher
Type—Novel—Adventurous.
Moral Standard—Average.

Story—Average—Melodrama—Family
Cast—Very Good—Mary MacLaren.
Author—Average—Curtis Benton.
Direction—Very Good—Ralph Ince.
Adaptation—Very Good—Not Credited.
Technique—Very Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Paul Patterson.....	Maurice Flynn
Oliver Granger.....	Jean Tolley
Irene Carlton.....	Mary MacLaren
Fred Morgan.....	William N. Bailey
Jan Boomer.....	Louis Wolheim

Producer—Submarine Film Corp.
Footage—6145 feet.
Distributor—Metro.

The Opinion

NOVELTY SHOULD APPEAL TO AVERAGE AUDIENCE

"The Uninvited Guest" is a novelty. The natural color underwater photography presented in this film is second to none. The story is ordinary. Maurice Flynn and Louis Wolheim are outstanding members of the cast. The underwater scenes of diving to secret pearls in the hulk of a sunken ship are enlivened by struggles with an octopus. These scenes are intensely thrilling. Two men fight over the lone girl, left to perish on the island. A scene photographed from above showing Jean Tolley climbing a rope ladder swung over the perpendicular rocks with the surf booming below, is also novel and fascinating. In billing this picture be sure to emphasize the underwater photography for which the Submarine Film Corporation is already famous.

"LEATHERSTOCKING" Serial—65%

(Adapted from the novel of the same name) Reviewed March, 1924

Theme:—Romance of White Man Living Among the Delaware Indians

VALUE

Photography—Good—Not Credited.
Type—Adventurous.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Cast—Good—Harold Miller.
Author—Good—James F. Cooper.
Direction—Good—George B. Seitz.
Adaptation—Good—Not Credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Leatherstocking.....Harold Miller
Judith Hutter.....Edna Murphy
Hetty Hutter.....Lillian Hall
Chingsagook.....David Dunbar
Floatin' Tom.....Whitehorse
Wah-ta-Wah.....Aline Goodwin
Briarthorn.....Frank Lacktoon

Producer—C. W. Patton
Length—Ten 2-reel Chapters.
Distributor—Pathe.

The Opinion

SERIES SHOULD PROVE AN ATTRACTION IN AVERAGE HOUSE

The thrilling tales of "Leatherstocking," the celebrated novel by James Fenimore Cooper. The first three chapters "The War Path," "The Scarlet Trail" and "The Hawk's Eye" are going to prove interesting. The pictures appear to have been filmed in the vicinity where the original stories were set, and convey a good idea of life in the period in which they relate. The cast playing the picture is adequate to the requirements of the story. Harold Miller makes an excellent Leatherstocking, and Edna Murphy is dainty and pleasing as Judith Hutter. Lillian Hall has rather a colorless part to play, appearing as the feeble minded sister of Judith, but does her best under the circumstances.

"FLOWING GOLD"—80%

(Adapted from a story of the same name) Reviewed March, 1924

Theme:—Romance of Adventurer in Texas Oil Fields

VALUE

Photography—Good—Not Credited.
Type—Adventurous—Humorous.
Moral Standard—Average.

Story—Very Good—Drama—Family.
Cast—Very Good—All-Star.
Author—Very Good—Rex Beach.
Direction—Very Good—Jos. DeGrasse.
Adaptation—Very Good—Not Credited.
Technique—Very Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Allegheny Briskow.....Anna Q. Nilssen
Calvin Gray.....Milton Sills
Barbara Parker.....Alice Calhoun
Henry Nelson.....Craufurd Kent
Buddy Briskow.....John Roche
Suicide Blonde.....Cissy Fitzgerald
Ma Briskow.....Josephine Crowell

Producer—Richard Walton Tully.
Footage—8005 feet.
Distributor—First National.

The Opinion

FIRE AND FLOOD FEATURE OF VIGOROUS BEACH STORY

"Flowing Gold" looks like a winner from the box office standpoint. The Rex Beach story of the Texas oil fields contains romance, comedy and thrills as presented by Richard Walton Tully. The director has succeeded in retaining the vigorous touch of the author together with the human interest and convincing character outline of Rex Beach. The leading male role is entrusted to Milton Sills with excellent results. Anna Q. Nilssen portrays the character of Allegheny Briskow, a positive but primitive type, well. Alice Calhoun gives a charming and unobtrusive performance as Barbara Parker, and Craufurd Kent is successful in portraying the heavy. Cissy Fitzgerald as the "Suicide Blonde" is one of the comic features of the picture. We do not remember a more thrilling fire scene than that in which Anna Q. Nilssen and Milton Sills cling to the roof of a burning cabin. "Flowing Gold," in which oil wells are shown in action, will prove a success for the average exhibitor.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

April 1st to 15th, 1924

No. 2

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

No Strings on these Reviews

Our Reviews are absolutely unbiased—always truthful and dependable.

Ever notice the little line: "No advertising support accepted?"

That means a lot to you, Mr. Exhibitor. It means that we are under no obligations to anyone.

You get the straight dope on films. You can use this in building up patronage, giving your people what they want, in guarding against pictures that don't end in congratulations.

You don't need to go it blind or gamble when you can book known values that will hit bull's-eye favor with your audiences every night.

Remember—SCREEN OPINIONS is serving YOU only. Good pictures will always rate high—and weak pictures will always rate low accordingly.

That's fair!



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Suite 220



NO ADVERTISING SUPPORT ACCEPTED!

Index

Pct.	Play	Page	Pct.	Play	Page
160%	"America"	28	65%	"Mrs. Danc's Confession".....	37
90%	"Arizona Express"	33	65%	"Night Message"	39
50%	"Bag and Baggage".....	28	65%	"North of Nevada".....	34
65%	"Barefoot Boy"	40	65%	"Poisoned Paradise"	30
80%	"Drums of Jeopardy".....	27	65%	"Ride for Your Life".....	31
90%	"Fighting Coward"	29	65%	"Roulette"	35
80%	"Fool's Highway"	36	90%	"Society Scandal"	36
50%	"Galloping Gallagher".....	38	80%	"Stolen Secrets"	34
80%	"Happiness"	38	90%	"Thy Name Is Woman".....	27
80%	"Hill Billy"	30	80%	"Vagabond Trail"	39
95%	"Icebound"	32	90%	"Wild Oranges"	37
90%	"King of Wild Horses".....	26	65%	"Wolf Man"	31
90%	"Lilies of the Field".....	32	80%	"Yolanda"	29
65%	"Love's Whirlpool"	33			

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very Good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"KING OF WILD HORSES"—90%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Leader of Band of Wild Horses Renounces All for Man Who Tames Him

VALUE

Photography—Excellent—F. Jackson.
Type—Unusual—Thrilling.
Moral Standard—Average.

Story—Excellent—Drama—Family.
Star—Excellent—Rex (a black horse).
Author—Excellent—Hal Roach.
Direction—Excellent—Fred Jackson.
Adaptation—Excellent—Hal Roach.
Technique—Excellent.
Spiritual Influence—Average.
Moral—None outstanding.

CAST

The Black.....	Rex
Mary Fielding.....	Edna Murphy
Billy Blair.....	Leon Bary
Boyd Fielding.....	Charles Parrott
John Fielding.....	Sidney De Grey
Wade Galvin.....	Pat Hartigan

Producer—Hal Roach.
Footage—About 5000 feet.
Distributor—Pathe.

The Opinion

The Most Unusual Actor Seen in a Long Time

Here is something different, a picture that no exhibitor in the business can afford to pass up. "King of Wild Horses" is different from any other picture of its kind that has been shown, and is remarkably convincing. In the realm of wild horses a black and white fight desperately in the open plains for possession of a herd of wild mares, the black winning, the white galloping away into oblivion. The most thrilling part of the story after the game of hide and seek played by the man trying to capture the black, and the spirited animal who rushes madly up the mountain, and into the most difficult places among the rocks at the summit, is the rescue of the horse by the man when a forest fire surrounds them. Rex, the black horse, is all but human. In this respect he is in the same class with the wonder dog "Strongheart." There are thrills a plenty in the picture and a nicely interwoven theme in which the horse and his master uncover a cattle rustling scheme. An excellent cast plays the picture.

9. 5/11/2010

"DRUMS OF JEOPARDY"—80%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Plot to Possess Emeralds Belonging to Russian Crown Jewels

VALUE
Photography—Very good—J. Diamond.
Type—Sensational.
Moral Standard—Average.

CAST
Kitty Buell.....Elaine Hammerstein
John Hawsley.....Jack Mulhall
Cutty.....David Torrence
Karlof.....Wallace Beery
Olga.....Maude George
Banker Buell.....Eric Mayne

Story—Very good—Melodrama—Family
Star—Very good—Elaine Hammerstein.
Author—Very good—Harold MacGrath.
Direction—Very good—Edward Dillon.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

Producer—M. H. Hoffman.
Footage—About 5000 feet.
Distributor—Selznick.

The Opinion

"Drums of Jeopardy" Will Please Any Audience

This is one of the best of the recent Elaine Hammerstein features. The production contains a fine vein of suspense, and a fast moving and interesting plot played by an excellent cast. The outline of the story encompassing scenes in Russia as well as in America is clearly sketched, and there is a noticeable absence of padding. The picture is colorful as regards settings and atmosphere, and the exhibitor can bank on "Drums of Jeopardy" to please without any particular distinction of audience. The drama of the story is well preserved, and the development entirely satisfactory. In fact there is not a moment of the picture when the spectator's interest is not demanded by the screen. The star gives an excellent performance, Wallace Beery is up to his usual form, and the remaining members of the cast are thoroughly equal to the requirements of the story.

"THY NAME IS WOMAN"—90%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme:—Tragic Romance of Young Soldier and Smuggler's Wife

VALUE
Photography—Excellent—Victor Milner
Type—Fascinating—Sex appeal.
Moral Standard—Fair.

CAST
Petro.....William V. Mong
Guerita.....Barbara La Marr
Jnan Ricardo.....Ramon Novarro
Capt. de Castelar.....Wallace MacDonald
Commandante.....Robert Edeson
Juan's Mother.....Claire McDowell
Dolores.....Edith Roberts

Story—Excellent—Drama—Adults.
Star—Excellent—Ramon Novarro.
Author—Excellent—Karl Schoenherr.
Direction—Excellent—Fred Niblo.
Adaptation—Excellent—Bess Meredyth.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

Producer—Louis B. Mayer.
Footage—9087 feet.
Distributor—Metro.

The Opinion

Not a Picture for Children—Peppy for Adults

"Thy Name Is Woman" is one of the most artistic of recent productions. The strong sex appeal represented in the picture makes it a sure fire hit for the average theatre, and it seems improbable that any one could resist the fascination contained in Barbara LaMarr's portrayal of the wife of an elderly smuggler. The romance and the tragedy enacted in the smuggler's cabin hung high in the cliffs is interwoven with cunning and intrigue. William V. Mong as Petro the dried up husband of the beautiful Guerita gives a fine performance, and Ramon Novarre is excellent as the ambitious soldier. The atmosphere is Spanish and the scenic attributes unusual. The scene in the cabin when as the woman bids her husband goodbye before departing with her lover, the husband stabs her in the back and she falls dead, is thrilling. You can make no mistake in this picture if your patrons consist of adults. It is too unmoral in precept to be shown before children.

Screen Opinions puts every unit of the moving picture industry on record weekly according to merit.

No Advertising Support Accepted!

"BAG AND BAGGAGE"—50%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Country Girl Whose Handbag Is Exchanged With Jewel Thief's**VALUE**

Photography—Good—Not credited.
Type—Romantic.
Moral Standard—Average.

CAST

Hope Anthony.....Gloria Grey
Lola Cooper.....Carmelita Geraghty
Hal Tracy.....John Roche
Philip Anthony.....Paul Weigel
Mrs. Marian Cooper.....Adele Farrington
Jathrow Billings.....Arthur Stuart Hull
Police Inspector.....Fred Kelsey
Hotel Detective.....Harry Dunkinson

Story—Good—Drama—Family.
Cast—Good—Gloria Grey.
Author—Good—Not credited.
Direction—Average—Finis Fox.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual—Influence—Average.
Moral—None.

Producer—Finis Fox.
Footage—6300 feet.
Distributor—Selznick.

The Opinion

Picture a Bit Too Long—Faulty Technique

We believe that the average audience will like "Bag and Baggage" which has the advantage of being different from the ordinary run of picture. Gloria Grey is charming in the role of Hope Anthony, a country girl, who arouses the love of a certain handsome city chap, and the jealousy of an overbearing neighbor. The situation in which a jewel thief leaves his black hand bag in place of her's causing her to be suspected of theft has quite a punch, and leads to a satisfactory climax in which the young man appears on the scene to save her, and to marry her. The settings of this picture are artistic. John Roche and Carmelita Geraghty are members of an excellent cast. The direction is faulty, and Gloria Grey is saved by her quaint ways and gowns.

"AMERICA"—100%

Series One—"The Sacrifice"

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—America's Sacrifice in Struggle for Independence**VALUE**

Photography—Masterful—H. Sartev.
Type—Inspiring.
Moral Standard—Excellent.

CAST

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Alderson
Nancy Montague.....Carol Dempster
Chas. P. E. Montague.....Chas. E. Mack
Capt. Walter Butler.....Lionel Barrymore
George Washington.....Arthur Dewey
Paul Revere.....Harry O'Neill

Story—Masterful—Drama—Family.
Cast—Masterful—All-Star.
Author—Masterful—R. W. Chambers.
Direction—Masterful—D. W. Griffith.
Adaptation—Masterful—R. Chambers.
Technique—Masterful.
Spiritual Influence—Excellent.
Moral—Highly inspiring lessons.

Producer—D. W. Griffith.
Footage—About 14000 feet.
Distributor—Not credited.

The Opinion

The Ride of Paul Revere—the Big Thrill

"America" is essentially a special—fourteen reels of a big hit—typically Griffith from start to finish, and tremendously inspiring. The big features in this historical production are, first and foremost, the ride of Paul Revere, which is going to be the most talked of thrill of the picture, scenes of privation and suffering at Valley Forge where the soldiers actually stand about in the snow bare-footed, and the murderous charge of the English troops on a handful of American soldiers at Lexington and Concord Bridge. The villages of Lexington and Concord were reproduced accurately, and in fact all historical details have been carefully arranged. The love story between Nancy Montague (Carol Dempster) and Nathan Holden (Neil Hamilton) is beautifully done. The usual human interest quality of Griffith productions is not lacking in this one, although we are not going to compare it to "The Birth of a Nation." Historically speaking, it has a broader scope, but it is not as rich in sentiment. Character drawing is astonishingly well done, nor will the lone American soldier facing the guns of the enemy with an inspired patriotism easily be forgotten. The cast and the many extras are tireless in their efforts to serve the occasion. This is the first of a series and is entitled "The Sacrifice."

"FIGHTING COWARD"—90%

(Adapted from the play "Magnolia")

Reviewed April, 1924

Theme:—Timid Youth Develops Courage Posing as Notorious Killer

VALUE

Photography—Excellent—Karl Brown
Type—Thrilling—Humorous.
Moral Standard—Average.

Story—Excellent—Com.-Mel.—Family.
Cast—Excellent—All-Star.
Author—Excellent—Booth Tarkington.
Direction—Excellent—James Cruze.
Adaptation—Excellent—Walter Woods.
Technique—Excellent.
Spiritual Influence—Average.
Moral—As a man thinks, so is he.

CAST

Gen. Orlando Jackson...Ernest Torrence
Lucy.....Mary Astor
Blackie.....Noah Beery
Tom Rumbord.....Cullen Landis
Elvira.....Phyllis Haver
Mexico.....Carmen Phillips
Rumbo.....Frank Jonasson

Producer—Paramount.
Footage—6501 feet.
Distributor—Famous Players-Lasky.

The Opinion

A Good Box Office Attraction

"The Fighting Coward" is one of the best box office bets of the season. Humorous, sensational and a credit to director James Cruze, it holds a charm that is seldom met with in screen productions. Ernest Torrence plays with exceptional finish, and Cullen Landis is a virile player. Noah Beery as Blackie, a gambling bully, hits the nail on the head. We do not recall a more delightful combination of a comedy and melodrama than "The Fighting Coward." The story centers about a Southern youth who spends a good deal of his life in his father's garden catching butterflies with a pretty girl as his companion. Blackie, a bully, and Gen. Orlando are gambling masters of the river. He then poses as a notorious killer, and beats battling Blackie at his own game. This ends in the General recovering his position on the boat out of which Blackie had succeeded in ousting him through gambling debts.

"YOLANDA"—80%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Romance of Princess Victim of Court Intrigue

VALUE

Photography—Excellent—I. J. Morgan.
Type—Elaborate.
Moral Standard—Average.

Story—Average—Drama—Family.
Star—Very Good—Marion Davies.
Author—Average—Charles Major.
Direction—Very good—R. G. Vignola.
Adaptation—Very good—Luther Reed.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Princess Mary of Burgundy (Yolanda)
.....Marion Davies
Maximillian.....Ralph Graves
Duke of Burgundy.....Lyn Harding
King Louis XI.....Holbrook Blinn
The Dauphin.....Johnny Dooley
Innkeeper.....Leen Errel
Antoinette Castlemann.....Mary Kennedy

Producer—Cosmopolitan.
Footage—11,000 feet.
Distributor—Goldwyn-Cosmopolitan.

The Opinion

Marion Davies Is Not at Her Best in "Yolanda"

In spite of elaborate staging and the best of photography, "Yolanda" is not strongly appealing. Miss Davies looks well in the beautiful costumes supplied for the role of the Princess Mary of Burgundy, but there are times when her portrayal of the character causes one to revert with a sigh to her achievement in the role of another Mary in "When Knighthood Was in Flower." Ralph Graves is not at all suited to the role of Maximillian of Styria. As yet Mr. Graves excels as a type for light comedy rather than as a knight of old. On the other hand, Holbrook Blinn as Louis XI of France, Johnny Dooley as the dauphin, and Leon Errel as the innkeeper give especially effective performances. The atmosphere is nicely supplied by a contest between two armored knights with battle axes. Mob scenes have the usual spectacular appeal.

Screen Opinions tells you when you have a picture that is worth advertising, and when you have a commonplace picture. It indicates the probable box office value of the picture.

"POISONED PARADISE"—65%

(Adapted from a story of the same name)

Reviewed April, 1924

Story:—Monte Carlo Bank and Murder of Man Who Tries to Break It

VALUE

Photography—Very good—Karl Struss.
Type—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Cast—Very good—All-Star.
Author—Good—Robert W. Service.
Direction—Good—L. J. Gasnier.
Adaptation—Average—W. Young.
Technique—Good Average.
Spiritual Influence—Neutral.
Moral—None outstanding.

CAST

Hugh Kildair.....Kenenth Harlan
Margot Le Blanc.....Clara Bow
Mrs. G. Kildair.....Barbara Tennant
Krantz.....Andre de Beranger
Mrs. Bemire.....Carmel Myers
Professor Durand.....Josef Swickard
Madame Tranquille.....Evelyn Selbie

Producer—B. P. Schulberg.
Footage—6800 feet.
Distributor—Preferred Pictures.

The Opinion

Strong Picture—Just Missed Being Big

"Poisoned Paradise" has just missed being a big picture. As it stands, however, it is often vague in outline, which is in part a fault in the editing. The story starts out with the intention of marking a moral, but never seems to quite arrive at the "sticking point." Director Gasnier gets the correct angle on character portrayal, and displays flashes of the true directorial genius at times. The writer was impressed with the fact that although the picture gave big promise in the opening scenes very little of real account happened. The boy who is the son of a Monte Carlo suicide, and the girl, a Paris waif, drift together by entertaining stages. The scenes near the climax where the young man is lured to the villa of Mrs. Bermire, a beautiful adventure, are far-fetched. Raymond Griffith gives perhaps the outstanding portrayal of the picture in the role of Martel. This is a good production for the transient theatre and for some neighborhood sections, presumably the cheaper locations.

"HILL BILLY"—80%

(Suggested by story of same name)

Reviewed April, 1924

Theme:—Youth of Southern Mountains Saves Land Owners from Swindlers

VALUE

Photography—Very Good—D. Kesson.
Type—Picturesque—Human interest.
Moral Standard—Average.

Story—Very good—Melo.—Family.
Star—Very good—Jack Pickford.
Author—Very good—John Fox, Jr.
Direction—Very good—George Hill.
Adaptation—Very good—M. Jackson.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None outstanding.

CAST

Jed McCoy.....Jack Pickford
Emmy Lou Spence.....Lucille Rickson
"Groundhog" Spence.....Frank Leigh
Aaron Spence.....Ralph Yearsley
Mother McCoy.....Jane Keckley
Tabb Tafel.....Snitz Edwards
"Big-Boy".....Malcolm Waite

Producer—Mary Pickford Production.
Footage—About 5000 feet.
Distributor—Allied Producers.

The Opinion

The Star Is Pleasing in a Well Directed Picture

Jack Pickford comes into his own again in "The Hill Billy," his latest production. The role he plays suits him, he is well directed and incidentally well photographed. If the picture had been taken on the actual scene of the story, in the Kentucky Mountains, the result could not have been more convincing than it is. The mountain types and characteristics are exceptionally well portrayed. "The Hill Billy" is the story of a youth whose mother unwittingly married the murderer of her first husband who means to gain possession of her property on which there are indications of oil. The boy, Jed, discovers a plot to swindle the mountaineers out of their land, and brings a band of men to drive out the conspirators. At the same time he rescues Emmy Lou, the girl he loves, from a man she has been forced to marry. He is tried for the murder of the man, and is acquitted when others claim to have done the shooting.

"RIDE FOR YOUR LIFE"—65%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Western Poses as Bandit to Win Girl's Love

VALUE

Photography—Good—Virgil Miller.
Type—Romantic—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—Ed (Hoot) Gibson.
Author—Good—Johnston McCulley.
Direction—Good—Edward Sedgwick.
Adaptation—Good—R. L. Schrock.
Technique—Good.
Spiritual Influence—Neutral.
Moral—If there's a will there's a way.

CAST

Bud Watkins.....Hoot Gibson
Betsy Burke.....Laura La Plante
"Plug" Hanks.....Harry Todd
"Gentleman Jim" Slade.....Robert McKim
Cocopah Kid.....Fred Humes
Dan Burke.....Howard Truesdell
Tim Murphy.....Clark Comstock

Producer—Universal.
Footage—5310 feet.
Distributor—Universal.

The Opinion

A Peppy Western Story Your Patrons Will Like

"Ride for Your Life" is a good romantic melodrama for the average house. If your patrons like peppy western stories with a touch of comedy and a good vein of romance, they will like this one. The story tells of the adventures of Bud Watkins, a shiftless youth, who loses his ranch to "Gentleman Jim" Slade and incidentally loses the respect of Betsy Burke, the girl he wants to marry. Betsy's declaration that she would rather marry the "Cocopah Kid," a masked bandit, gives Bud a fit of the blues, which is shortly dispelled by the death of the Cocopah Kid at Bud's door, and an opportunity to impersonate him and rescue Betty from the unwelcome attentions of Slade. Bud wins the girl, and Slade and his crooked gang get their punishment. The scene of the clash between Slade's friends and Bud includes wild riding and gun shooting. A good cast with pretty Laura La Plante supports the star.

"WOLF MAN"—65%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Victim of Brother's Jealousy Finds Romance in Canadian Forest

VALUE

Photography—Average—Don Short.
Type—Ordinary.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Star—Good—John Gilbert.
Author—Good—F. and Fanny Hatton.
Direction—Average—Edm'd Mortimer.
Adaptation—Average—F. Hatton.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Gerald Stanley.....John Gilbert
Elizabeth Gordon.....Norma Shearer
Beatrice Joyce.....Alma Frances
Lord Rothstein.....George Barroud
Pierre.....Eugene Pallette
Phil Joyce.....Max Montisole
Sam Gordon.....Charles Wellesley

Producer—Fox.
Footage—5145 feet.
Distributor—Fox.

The Opinion

Trivial Story Prevents John Gilbert From Scoring Big

"The Wolf Man" is based on a story that provides a poor vehicle for John Gilbert. It is one of those far-fetched tales that so often find their way to the screen. The opening scenes of the picture show the hero, Gerald Stanley, recovering from dissipation of the night before. The situation between him and his brother, in which both are angling for the same girl, is interesting inasmuch as the older brother uses a false basis for winning the girl. That portion of the picture which takes us to the Canadian forest brings with it the usual lumberjack atmosphere and some more or less thrilling episodes in which the hero awakens to a sense of his manhood. Norma Shearer is attractive in the feminine lead and the cast is good throughout.

Screen Opinions tells you the type of picture, whether for family or for adults only. It gives you "The Opinion" of the production as a whole.

No Advertising Support Accepted!

"LILIES OF THE FIELD"—90%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme:—Woman's Temptation Discloses Unlooked-for Stability

VALUE

Photography—Excellent—J. Van Trees.
Type—Problem.
Moral Standard—Average.

Story—Excellent—Drama—Adults.
Star—Excellent—Corinne Griffith.
Author—Excellent—William Hurlburt.
Direction—Excellent—John F. Dillon.
Adaptation—Excellent—Not credited.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—True virtue protects itself.

CAST

Mildred Harker.....Corinne Griffith
Louis Willing.....Conway Tearle
Doris.....Alma Bennett
Vera.....Sylvia Breamer
Mazie.....Myrtle Stedman
Walter Harker.....Craufurd Kent
Charles Lee.....Charlie Murray

Producer—Corinne Griffith Prod.
Footage—8510 feet.
Distributor—First National.

The Opinion

A Realistic Picture That Cannot Fail to Please

There is sufficient sex appeal in "Lilies of the Field" to hold the average audience. The story is laid for the greater part among people, especially women, who have no moral responsibility. The moral is well pointed, and while we do not recommend the picture for adolescents, there is a lesson to be gained by persons sufficiently matured. The production is beautifully staged. The settings in the apartment with which the man tempts the woman are unusually artistic. Corinne Griffith and Myrtle Stedman are gowned effectively, and Conway Tearle is well suited to the role of Louis Willing, and Charlie Murray is as usual the life of the party.

"ICEBOUND"—95%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme:—Romance of Youth and Girl in Cold, Unbending Atmosphere

VALUE

Photography—Superior—L. Guy Wilky.
Type—Psychological problem.
Moral Standard—Excellent.

Story—Superior—Drama—Family.
Star—Excellent—Lois Wilson.
Author—Superior—Owen Davis.
Direction—Masterful—Wm. De Mille.
Adaptation—Superior—Clara Beranger.
Technique—Masterful.
Spiritual Influence—Excellent.
Moral—Love as a harmonizing power.

CAST

Jane Crosby.....Lois Wilson
Ben Jordan.....Richard Dix
Emma Jordan.....Helen Dubois
Hannah.....Edna May Oliver
Nettie Moore.....Vera Reynolds
Ella Jordan.....Ethel Wales
Mrs. Jordan.....Alice Chapin

Producer—Paramount.
Footage—About 5000 feet.
Distributor—Famous Players-Lasky.

The Opinion

A Humanly Fascinating Picture—Strikingly Artistic

"Icebound" may not be a strong audience picture—it is a bit sombre—but it is thoroughly human, and certainly should make a hit in the better class neighborhood districts. The story is just a chapter of human life in a home which, as the title of the picture signifies, is "icebound." The experience of the best-loved son of a stern mother, who longed for the sunshine of life, longed for kind words and love, and for a sight of women in pretty gowns, is the high light of the story, together with the romance between him and the girl whose orders he had to obey. William De Mille has not arisen to such a degree of artistry since he made "What Every Woman Knows." Lois Wilson and Richard Dix are excellent in the principal roles. Alice Chapin's portrayal of the unbending character of the youth's mother is truly masterful. Tell them it is one of the most strikingly artistic, most humanly fascinating pictures of the year.

Screen Opinion serves every unit of the motion picture industry with truthful reviews — from a basic plan, that will last as long as humanity itself.

No Advertising Support Accepted!

"LOVE'S WHIRLPOOL"—65%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Master Crook Strives for Vengeance Through Fake Clairvoyancy

VALUE

Photography—Average—Steve Norton.
Type—Sensational.
Moral Standard—Fair.

Story—Good—Crook Melo.—Family.
Star—Good—James Kirkwood.
Author—Good—Elliott Clawson.
Direction—Good—Bruce Mitchell.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jim Regan.....James Kirkwood
Molly.....Lila Lee
Nadine Milton.....Madge Bellamy
Larry.....Robert Agnew
"Pinkey" Sellers.....Mathew Betz
Richard Milton.....Ed. Martindel

Producer—Regal Pictures, Inc.
Footage—6028 feet.
Distributor—W. W. Hodkinson.

The Opinion

A Picture for the Cheaper Theatre

"Love's Whirlpool" as a production is not what the exhibitor is apt to expect from the names of the stars employed in the picture. It is ordinary crook melodrama which gives few opportunities to Lila Lee, a moderate allowance to James Kirkwood, and shoves Madge Bellamy's colorful personality into the foreground. The story is ordinary, treating of a master crook's attempt at vengeance following the death of his brother who is shot trying to escape from prison. The crook's method of revenge is to extract money from Banker Milton, who sent the youth to prison. The repentance and confession of the wife, the final regeneration of the crook covers the remainder of the story.

"ARIZONA EXPRESS"—90%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Girl's Struggle to Save Brother Framed for Murder

VALUE

Photography—Excellent—Not credited.
Type—Sensational.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Cast—Excellent—All-Star.
Author—Excellent—Lincoln J. Carter.
Direction—Excellent—T. Buckingham.
Adaptation—Excellent—Not credited.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Katherine Keith.....Pauline Starke
Lola Nicols.....Evelyn Brent
Florence Brown.....Ann Cornwall
David Keith.....Harold Goodwin
Steve Butler.....David Butler
Victor Johnson.....Francis MacDonald
Henry MacFarlane.....William Humphrey

Producer—Fox.
Footage—6316 feet.
Distributor—Fox.

The Opinion

A Peppy Picture from Start to Finish

List "The Arizona Express" as peppy melodrama. It bristles with suspense and thrills. The opening scenes in the rooms of a woman of the underworld, where a murder quickly follows to serve as the thread on which the plot swings, clinch the spectator's interest, and start the characters on a wild chase of life and death significance. A train wreck which seems to be the actual thing, shows a locomotive and accompanying cars hurtling over an embankment. The prison scenes, the carefully planned scheme for the escape of the prisoners by wrecking the train at a point where it is bound to demolish a section of the prison wall, presents a thrilling situation that depends to an extent on the romance interwoven for its appeal. Harold Goodwin is especially well-suited to the role of David Keith. David Butler puts up a good fight. Pauline Starke, Evelyn Brent and Ann Cornwall are attractive in the feminine characters, and Francia MacDonald and Henry Humphrey are both excellent.

Screen Opinions saves you a loss on poor pictures and helps you to make money by featuring the best ones.
It gives you the gist of the story.

No Advertising Support Accepted!

"STOLEN SECRETS"—80%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Romance of Detective Posing as Gentleman Crook

VALUE

Photography—Very good—C. Stumar.
Type—Sensational.
Moral Standard—Average.

Story—Very good—Melodrama—Family
Star—Very good—Herbert Rawlinson.
Author—Very good—Richard Goodall.
Direction—Very good—Irv. Cummings.
Adaptation—Very good—R. L. Schrock.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

The Bel.....Herbert Rawlinson
Miles Manning.....Kathleen Myer
Cordelia Norton.....W. Conklin
Chapman Higgins.....E. J. Brady
Smith.....Henry Herbert
Brook Waters.....Edward Davis
John Norton.....

Producer—Universal.
Footage—4742 feet.
Distributor—Universal.

The Opinion

Bill "Stolen Secrets" Blg—Excellent Cast

"Stolen Secrets" is the kind of picture that the average audience likes. The opening scene is in the library of a rich man's home with not a human being in sight and only the restless gleam of a flash-light. Then a mysterious creeping figure in the darkness, an overturned bench, a flood of light and a handsome burglar politely requesting a man with a packet of papers to hold up his hands introduces the star, Herbert Rawlinson, and an interesting and fast-moving plot. The secret which finally discloses the supposed burglar to be a member of the secret service in the employ of the mayor in an effort to obtain certain damaging papers from the opposition party, is carefully guarded until the end. You can bill "Stolen Secrets" with a reasonable assurance that it will please. The cast is excellent, direction and all details satisfactory.

"NORTH OF NEVADA"—65%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Romance of Westerner Who Saves Girl He Loves from Swindlers

VALUE

Photography—Good—Ross Fisher.
Type—Thrilling.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Star—Good—Fred Thompson.
Author—Good—Marion Jackson.
Direction—Good—Albert Kogell.
Adaptation—Good—Marion Jackson.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Tom Taylor.....Fred Thompson
Marion Ridgeway.....Hazel Keener
Mark Ridgeway.....Josef Swickard
Red O'Shay.....Joe Butterworth
Lem Williams.....Chester Conklin
Reginald Ridgeway.....Taylor Graves
Deefoot.....George Magrill

Producer—H. J. Brown.
Footage—5000 feet.
Distributor—F. B. O.

The Opinion

Peppy Western Production with Thrills Aplenty

The majority of people will like "North of Nevada" which is a peppy western production. One of the stunts performed by a horse is a leap from a precipice into the water below to save his master from drowning. As is usual with productions in which some of the action takes place on a ranch there is a good sprinkling of comedy. Reggie, co-owner of the ranch with his sister, is a tenderfoot. The thrills of the picture have to do with a race between Tom Taylor, employee at the ranch and in love with Miriam, Reggie's sister, and a halfbreed sent to obtain Miriam's signature to a paper that will do her out of her property and thousands of dollars. Hairbreadth escapes are sensational attractions of the film. Fred Thompson gives a good performance and is supported by a competent cast.

Screen Opinions reviews every picture systematically and thoroughly, covering every important point that is a value to you from a money-making standpoint.

"ROULETTE"—65%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Romance and Adventures of Ward of Professional Gambler

VALUE

Photography—Good—Jack Brown.
Type—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Cast—Good—All-Star.
Author—Good—William MacHarg.
Direction—Good—S. E. V. Taylor.
Adaptation—Good—Lewis A. Browne.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Loris Carrington.....Edith Roberts
John Tralee.....Norman Trevor
Ben Corcoran.....Maurice Costello
Mrs. Harris.....Mary Carr
Peter Marineaux.....Walter Booth
Mrs. Marineaux.....Effie Shannon
Dan Carrington.....Montagu Love

Producer—Selznick.
Footage—4600 feet.
Distributor—Selznick.

The Opinion

Ordinary Gambling Story Played by Good Cast

There is nothing of distinction about "Roulette" although it will be found interesting by the average audience. The story hasn't any message. The settings of the picture are as usual in productions of this kind, more or less elaborate, the character portrayal is average in quality, the direction is also quite efficient. The romance of the story is not strongly developed, nor is there anything about the picture that causes it to remain long in the memory. Edith Roberts does well in the leading feminine role; Mary Carr also appears in a small part. Norman Trevor gives an interesting portrayal of John Tralee. Maurice Costello is well suited to the role, Ben Corcoran, played by him.

A Crowd Waiting in the Lobby

—and people coming out praising the show! That's what gives you the great and glorious feeling.

But back of that success must be good reviews—good pictures that make people sit up and talk to their neighbors—and come regularly with the family.

To choose winning pictures consistently—to book the best, ahead of competition—you must know the real facts—the rating, footage, story, stars, director, technique. You must have a line on the moral, the producer, be able to size it up accurately for your patronage.

Hundreds of successful exhibitors are getting the dependable, truthful, unbiased help they need on new pictures in **SCREEN OPINIONS**. They are making \$15 subscription price bring back a hundred times that money in net profits during the year.

Mr. Exhibitor! Get this straight! Of course you are busy — but take time to study every issue of **SCREEN OPINIONS**.

It is the service you need. It gives you straight dope—true criticisms; without strings. We are serving only subscribers. We are not affiliated with any producer, association, movement or propaganda.

Follow **SCREEN OPINIONS** — save your time — increase your profits — extend good will.

Pass this real help along to your friends!

"FOOL'S HIGHWAY"—80%

(Adapted from "My Mamie Rose")

Reviewed April, 1924

Theme:—Romance of Little Clothes-mender and Bowery Gangster

VALUE

Photography—Very good—Wm. Fildew
Type—Sentimental—Romantic.
Moral Standard—Average.

Story—Very good—Rom. Melo.—Family
Star—Very good—Mary Philbin.
Author—Very good—Owen Kildare.
Direction—Very good—I. Cummings.
Adaptation—Very good—Lenore Coffee.
Technique—Very good.
Spiritual Influence—Average.
Moral—None.

CAST

Mamie Rose..... Mary Philbin
Mike Kildare..... Pat O'Malley
The Boss..... Lincoln Plummer
Jackie Doodle..... Edwin J. Brady
Old Levi..... Max Davidson
Max..... Willie Collier, Jr.
Mamie's Father..... Charles Murray

Producer—Universal.
Footage—6800 feet.
Distributor—Universal.

The Opinion

Good Picture for Transient Houses

"The Fool's Highway" contains all the romance of the old Bowery. Every effort has been made to retain the spirit, and the lawless atmosphere that made it famous. The old horse cars with old-fashioned people as passengers, among who appears at intervals the pretty star of the picture, Mary Philbin, supply an added interest. Pat O'Malley is a romantic figure as gangster and lover, and Willie Collier, Jr., gives a good performance as the disappointed lover. Tell your patrons of prominent persons such as Governor Alfred E. Smith, who sold newspapers in the Bowery; John F. Hylan, mayor of New York, who served as engineer on one of the steam locomotives of the district. There is a thrill all its own in "The Fool's Highway. The production is good for transient theatres especially.

"SOCIETY SCANDAL"—90%

(Adapted from "The Laughing Lady")

Reviewed April, 1924

Theme:—Reputations Ruined by Circumstantial Evidence

VALUE

Photography—Excellent—H. Rosson.
Type—Sensational.
Moral Standard—Average.

Story—Excellent—Drama—Adults.
Star—Excellent—Gloria Swanson.
Author—Excellent—Alfred Sutra.
Direction—Excellent—Allan Dwan.
Adaptation—Excellent—Forrest Halsey
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—A good name is easily soiled.

CAST

Marjorie Colbert..... Gloria Swanson
Daniel Farr..... Rod La Roque
Harrison Peters..... Ricardo Cortez
Hector Colbert..... Allan Simpson
Mrs. Maturin Colbert..... Ida Waterman
Mr. Schuyler Burr..... Fraser Coalter
Mrs. Ham. Pennfield..... Mrs. T. Converse

Producer—Paramount.
Footage—6433 feet.
Distributor—Famous Players-Lasky.

The Opinion

Picture Splendidly Directed—Artistically Set

The situation about which the plot of the picture, "A Society Scandal" plays, is one of the most fascinating and dramatic that could be imagined. A woman who loses friends and reputation over, night through a compromising incident and the glaring newspaper headlines of the next morning, turns the tables on her husband's lawyer, after winning his love. The star, Gloria Swanson, played the role of Marjorie Colbert with the sex appeal of which she is so capable. Incidentally she plays with spirit and true dramatic intelligence, and dresses the part beautifully. Rod La Roque is at his best in the role of lawyer and lover. The picture is artistically set, and splendidly directed. Supporting cast, editing, photography and all details are beyond criticism.

The truth always, in every review, whether the picture costs \$1000 or a million dollars. The producer can see his shortcomings also in our truthful reviews.

No Advertising Support Accepted!

"WILD ORANGES"—90%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Girl Rescued from Wild Man on Tropical Island

VALUE

Photography—Excellent—J. W. Boyle.
Type—Thrilling.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Cast—Excellent—All Star.
Author—Excellent—J. Hergesheimer.
Direction—Excellent—King Vidor.
Adaptation—Excellent—Not credited.
Spiritual Influence—Neutral.
Moral—None.

CAST

John Woolfolk.....Frank Mayo
Millie Stope.....Virginia Valli
Paul Halverd.....Ford Sterling
Litchfield Stope.....Nigel de Brulier
Nicholas.....Charles A. Post

Producer—Goldwyn.
Footage—6837 feet.
Distributor—Goldwyn-Cosmopolitan.

The Opinion

A Good Box Office Attraction

"Wild Oranges" is different from any recent screen production, and has excellent box office qualities. The atmosphere at the home of the Stopes is that of mystery. An additional thrill is enveloped in the personality of Nicholas, a wild man who has forced himself into the household of the Stopes, and loves the unfortunate Millie. A terrific fight is staged between John Woolfolk and Nicholas, which is one of the most thrilling ever presented on the screen. This is followed by the destruction of the Stopes' home by fire. The production is weird as it is romantic, and will be enjoyed by the average audience in spite of its gruesomeness. Virginia Valli is charming as Millie, and Ford Sterling, Frank Mayo and Charles A. Post give excellent performances. The production is unusually well directed and edited.

"MRS. DANE'S CONFESSION"—65%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Woman's Confession Exposes Murderer of Her Father

VALUE

Photography—Average—Not credited.
Type—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Adults.
Star—Good—Count Ludwig Salm.
Author—Good—Not credited.
Direction—Good—Michael Kertes.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Dorothy Robey.....Lucy Doraine
Her Husband.....William Farleigh
Count.....Count Ludwig Salm

Producer—Herz Film Corp.
Footage—5200 feet.
Distributor—F. B. O.

The Opinion

One of the Foreign Pictures That Will Please

To an American audience one of the outstanding features of this Austrian-made picture is the interesting and exceedingly beautiful background—against which the story is filmed. The star, Count Ludwig Salm Von Hoogsstraeten, is a well-poised man of indifferent talent and personality. William Farleigh as the husband, and Lucy Doraine as the wife excel the count in dramatic ability. The plot of the story is interesting, but is developed in a conventional way. We might be better understood if we say the production is typically foreign in style. However, it may be a relief from the average type of American picture, and the exhibitor may find it satisfactory from this point of view. It contains two murders but no strongly dramatic moments.

Does a bank guess about its investments and its depositors' protection? You bet not—that's why they are successful.

Your business is like a bank—you help support the bank—no difference only the care and buying protection the bank gives its customers. You both have the same kind of prospects to work from.

No Advertising Support Accepted!

"HAPPINESS"—80%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme:—Experience of Poor Girl Befriended by Rich Acquaintance

VALUE

Photography—Very good—C. A. Lyons.
Type—Interesting.
Moral Standard—Good.

Story—Very good—Com.-Dra.—Family
Star—Very good—Laurette Taylor.
Author—Very good—J. H. Manners.
Direction—Very good—King Vidor.
Adaptation—Good—J. H. Manners
Technique—Very good—J. H. Manners.
Spiritual Influence—Average.
Moral—Happiness is in looking forward

CAST

Jenny Wreay.....Laurette Taylor
Formey MacDonough.....Pat O'Malley
Mrs. Crystal Pole.....Hedda Hopper
Philip Chandes.....Cyril Chadwick
Mrs. Wreay.....Edith Yorke
Sally Perkins.....Patterson Dial
Mr. Rosselstein.....Laurence Grant

Producer—Metro.
Footage—About 8000 feet.
Distributor—Metro.

The Opinion

A Picture Good and Bad in Spots

"Happiness" will be slightly disappointing to those who saw and liked "Peg O' My Heart" in which Laurette Taylor made her screen debut. It has not quite the sincerity of the former production, and is not as consistent in plot, not as faultless, technically speaking, as "Peg O' My Heart." Laurette Taylor plays with the same natural grace, but the director has made her overact some scenes of the picture. Others again are delightfully natural. It would be best to consider "Happiness" good and bad in spots. An excellent cast supports the star, Hedda Hopper is especially pleasing, and Pat O'Malley and Cyril Chadwick are excellent. A pleasing vein of comedy pervades the picture together with a fair amount of human interest.

"GALLOPING GALLAGHER"—50%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Youth's Experience as Sheriff in Western Town

VALUE

Photography—Average—Ross Fisher.
Type—Humorous—Sensational.
Moral Standard—Average.

Story—Average—Com.-Dra.—Family.
Star—Average—Fred Thompson.
Author—Average—Marion Jackson.
Direction—Average—Albert Rogell.
Adaptation—Average—Marion Jackson.
Technique—Average.
Spiritual Influence—Average.
Moral—None.

CAST

Bill Galagher.....Fred Thompson
Evelyn Churchill.....Hazel Keener
Joseph Burke.....Frank Hagney
Leon I. Berry.....Nelson McDowell
Tub....."Shorty" Hendricks
Slim.....Andy Morris

Producer—Harry J. Brown.
Footage—4700 feet.
Distributor—F. B. O.

The Opinion

May Go Over in the Cheaper Houses

This is not a high class production, but good for the cheaper houses where the mobid type of humor which it projects will be appreciated. The atmosphere is western, and most of the fun is centered in the attitude of the village undertaker who keeps a keen eye on situations that may cause death and so bring business his way. The thrills of the picture are managed by the star, Fred Thompson, acrobatic actor, his good white horse Silver, and the villain with his usual group of followers. Thompson makes some thrilling leaps, and some good fights occur. The cast is average in quality.

Screen Opinions is a business builder and a real money maker for any and every exhibitor—large or small, when it comes to selecting the pictures. The value of every picture is in big, plain, black figures. No other organization, from their position, ever could afford an actual figure value—just like dollar marks.

No Advertising Support Accepted!

"NIGHT MESSAGE"—65%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Innocent Youth's Last Minute Rescue from Execution for Murder

VALUE

Photography—Good—Jackson Rose.
 Type—Sensational.
 Moral Standard—Average.
 Story—Good—Melodrama—Family.
 Cast—Good—All-Star.
 Author—Good—Perley P. Sheehan.
 Direction—Good—Perley P. Sheehan.
 Adaptation—Good—Ray. L. Schrock.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

"Old Man Lefferts".....Howard Truesdell
 Elsie Lefferts.....Gladys Hulette
 Lee Lengstreet.....Charles Cruz
 Mrs. Longstreet.....Margaret Sedden
 Harney Lefferts.....Norman N. Runkow
 Hank Lefferts.....Robert Gordon
 Lem Beeman.....Edgar Kennedy

Producer—Universal.
 Footage—4591 feet.
 Distributor—Universal.

The Opinion

This Picture Will Go in the Average House

Spicy melodrama with sensational riding through a thunderstorm by a mother to plead with the governor for her son awaiting his execution, which takes place at midnight, most aptly describes the flavor of "The Night Message." The technical part of this picture is well taken care of, the storm scenes at night are well photographed. The romance between Elsie Leffert and Lee Longstreet is nicely worked up, and altogether the production can be banked on to please the average audience. A good picture for the neighborhood house. Gladys Hulette, Howard Truesdale, Charles Crux, and Margaret Sedden are outstanding members of the cast.

"VAGABOND TRAIL"—80%

(Adapted from the novel "Donnegan")

Reviewed April, 1924

Theme:—Experience of Man Searching for His Brother in Gold Fields

VALUE

Photography—Very good—Not credited
 Type—Spirited.
 Moral Standard—Average.
 Story—Very good—Melo.—Family.
 Star—Very good—Charles Jones.
 Author—Very good—George O. Baxter.
 Direction—Very good—Wm. Wellman.
 Adaptation—Very good—Doty Hobart.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Donnegan.....Charles Jones
 Lou Macon.....Marian Nixon
 Aces.....Charles Coleman
 Slippy.....Frank Nelson
 George.....George Reed
 Lord Nick.....L. C. Shumway
 Nellie LeBrun.....Virginia Warwick

Producer—Fox.
 Footage—4302 feet.
 Distributor—Fox.

The Opinion

A Red-blooded Adventure Melodrama

Red-blooded action is the characterizing feature of "The Vagabond Trail" starring Charles Jones. The character, Donnegan, played by Jones, is of the heroic type that pleases women and youth generally. The situation between Donnegan and Lord Nick, a rich mine owner, and incidentally a swindler, when, after Donnegan is wounded by Lord Nick, they discover that they are brothers, is intensely interesting. The picture is well directed, and sensational enough for any audience. The cast is equal to the occasion, but is not a particularly brilliant one. Bill the picture as a red-blooded adventure story, or romantic melodrama.

No advertising support has been accepted for the past eight years—proving that exhibitors want and demand an Independent and Unbiased Service for selecting their pictures.

No influence can sway our opinion—because we are free from advertising control of any kind or nature.

No Advertising Support Accepted!

"BAREFOOT BOY"—65%

(Especially prepared for screen from poem of same name) Reviewed April, 1924

Theme:—Youth Turns from Vengeful Thoughts at Memory of Mother's Words

VALUE

Photography—Average—David Abel.
Type—Sentimental.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Cast—Good—All-Star.
Author—Good—Wallace Clifton.
Direction—Good—David Kirkland.
Adaptation—Good—Wallace Clifton.
Technique—Good.
Spiritual Influence—Average.
Moral—Return good for evil.

CAST

Dick Alden (man).....John Bowers
Dick Alden (child).....Frankie Lee
Mary Truesdale.....Marjorie Daw
Millicent Carter.....Sylvia Breamer
Deacon Halloway.....Raymond Hatton
Tom Adams.....Tully Marshall
Wilson.....Otis Harlan

Producer—Mission Film Corp.
Footage—5943 feet.
Distributor—C. B. C.

The Opinion

Rural Scenes Will Bring Back Memories

"The Barefoot Boy" was suggested by the poem of the same name by John Greenleaf Whittier, but the author of the story has developed the barefoot boy with cheek of tan" in a misused child who grows to manhood with a desire for revenge. There is much about this film to commend it to the average audience, in spite of the similarity of the plot to others we have seen. Attractive rural scenes reflecting the joys of boyhood, are present, as well as unhappy moments in which the boy is wrongly accused, and beaten for another's misdeeds. The development is melodramatic, the cast is a competent and well-chosen one. John Bowers, Frankie Lee, Marjorie Daw, Sylvia Breamer, and Otis Harlan are outstanding in the cast.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

OF SCREEN OPINIONS, published semi-monthly at Chicago, Illinois
For April 1, 1923

STATE OF ILLINOIS, } ss.
COUNTY OF COOK, }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Flint McNaughton, 113 E. Erie street, Chicago, Illinois, who, having been duly sworn according to law deposes and says that he is the Managing Editor of SCREEN OPINIONS, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher—Flint McNaughton, 113 E. Erie street, Chicago, Ill.
Editor—Flint McNaughton, 113 E. Erie street, Chicago, Ill.
Managing Editor—P. J. Garvey, 6902 S. Michigan avenue, Chicago, Ill.
Business Manager—Flint McNaughton, 113 E. Erie street, Chicago, Ill.

2. That the owner is:
Flint McNaughton, 113 E. Erie street, Chicago, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are:
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FLINT McNAUGHTON, Owner.

Sworn to and subscribed before me this 1st day of April, 1924.

(SEAL)

S. GOLDMAN, Notary Public.

(My commission expires September 11, 1927.)

Issued the 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

April 15th to 30th, 1924

No. 3

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter June 3, 1919, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

RADIO COMPETITION

A year ago a few far-sighted exhibitors were scenting entertainment competition ahead. But they didn't think it would come so fast or so strongly as it has.

Folks can sit in their parlors now and hear jazz, orchestras, speakers and grand opera on the radio—get wonderful entertainment right at home. There is interest for everybody—young people, children, mother, father and the old folks. And the broadcasting programs are constantly getting better.

Consider that the first three months of this year one manufacturer sold \$2,500,000 worth of radio tubes. One million new receivers have been put into use in the past three months.

And four years ago the industry was unborn.

The radio is a menace to you Mr. Exhibitor. You should make plans now to hold your patrons. You can do this by making your picture entertainments better. To do this you must show good pictures regularly. Show pictures of known value. You can select these safely through SCREEN OPINIONS service.



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....	Business Manager
"P. J." Garvey.....	Managing Editor
Margaret I. MacDonald.....	Associate Editor

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Suite 220



NO ADVERTISING SUPPORT ACCEPTED!

Index

Pet.	Play	Page	Pet.	Play	Page
65%	"After the Ball".....	47	65%	"Mlle-A-Minute" Morgan.....	46
100%	"Beau Brummel".....	42	50%	"Phantom Horseman".....	50
80%	"By Divine Right".....	48	80%	"Plunderer".....	45
90%	"Conductor 1492".....	49	65%	"Rough Ridin'".....	53
65%	"Dancing Cheat".....	54	90%	"Shooting of Dan McGrew".....	45
80%	"Daughters of Today".....	43	50%	"Silent Stranger".....	48
95%	"Dawn of Tomorrow".....	44	80%	"Singer Jim McKee".....	52
65%	"Discontented Husbands".....	43	65%	"Storm Daughter".....	52
65%	"Galloping Ace".....	44	95%	"Thief of Bagdad".....	55
80%	"George Washington, Jr.".....	54	90%	"Try and Get It".....	46
80%	"His Darker Self".....	55	80%	"Unknown Purple".....	49
95%	"Hoosier Schoolmaster".....	51	80%	"Wanters".....	53
80%	"Man's Mate".....	50	50%	"Woman's Secret".....	47

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very Good.....	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"BEAU BRUMMEL"—100%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme—Rise and Fall of Friend of English Prince

VALUE

Photography—Excellent—David Abel.
Type—Romantic tragedy.
Moral Standard—Average.

Story—Masterful—Drama—Family.
Star—Masterful—John Barrymore.
Author—Masterful—Clyde Fitch.
Direction—Masterful—H. Beaumont.
Adaptation—Masterful—D. Farnum.
Technique—Masterful.
Spiritual Influence—Average.
Moral—Fallibility of Royal favor.

CAST

Geo. Bryan Brummel.....John Barrymore
Lady Margery Alvanley.....Mary Astor
George, Prince of Wales.....Willard Loui
Duchess of York.....Irene Rich
Mortimer.....Alec Francis
Lady Hester Stanhope.....Carmel Myer
Lord Byron.....Andre Beranger

Producer—Warner Bros.
Footage—10868 feet.
Distributor—Warner Bros.

The Opinion

Fine Demonstration of Dramatic Skill—For Better Houses

"Beau Brummel" is one of the season's best. With John Barrymore in the title role this is to be expected. The subtle nature of its comedy, and the high-brow quality of the production throughout does not recommend it for exhibition in the second rate theatres, and we would suggest that the exhibitor consider the tastes of his audience before booking "Beau Brummel." If his patrons belong to the educated, art-loving class he can count on this production as a winner. John Barrymore gives a wonderful performance in the title role and in portraying the various stages of Brummel's life and fortune, he proves himself master of the art of make-up. Neck and neck with the star comes Louis Willard as the Prince of Wales. The cast throughout is excellent, and altogether "Beau Brummel" is a delightful production, well-made and carefully edited and subtitled. The story is of a favorite of the Prince of Wales in the early part of the eighteenth century, a handsome young man who set the fashion, and broke the hearts of the court women. For presuming too far the Prince dismissed him, and he died in the poorhouse in Paris. Excellent photography and double exposure is a feature of the production.

"DAUGHTERS OF TODAY"—80%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Tragedy End of Modern Flapper's Fling

VALUE

Photography—Very good—M. Moore.
Type—Sensational.
Moral Standard—Fair.

Story—Very good—Com.-Melo.—Adults.
Cast—Very good—All-Star.
Author—Very good—Lucien Hubbard.
Direction—Very good—Rollin Sturgeon.
Adaptation—Very good—L. Hubbard.
Technique—Very good.
Spiritual Influence—Average.
Moral—Morality of home is best kind.

CAST

Lois Whitall.....	Patsy Ruth Miller
Ralph Adams.....	Ralph Graves
Reggy Adams.....	Philo McCullough
Mabel Vandergrift.....	Edna Murphy
Peter Farnham.....	Edward Hearne
Mrs. Vandergrift.....	Gertrude Claire
Lorena Platt.....	Zasu Pitts

Producer—Selznick.
Footage—7400 feet.
Distributor—Selznick.

The Opinion

A Picture with a Kick—For Grown-Ups Only

"Daughters of Today" is one of the best box office attractions of the season, despite the fact that it is no picture for children or adolescent youth to see. There is a kick in every inch of the action with smartly dressed flappers aplenty and handsome, spirited young manhood playing with fire. The outcome of Mabel Vandergrift's yielding to the voice of pleasure is the murder of a man by a housemaid who becomes jealous of Mabel. The near arrest of a country-bred youth, and former lover of Mabel adds a note of suspense, and the presence of Gertrude Claire as the sweet and unsophisticated mother brings with it a wholesomeness, and to the wayward young people a sensation of shame-faced regret. What takes place during a wild party at the home of the youth who is afterward found murdered is harmless excepting in the matter of example—just a lot of fun of the sort not for emulation. This is a genuine jazz production, of the type that will draw especially in the transient theatre. The cast is an excellent one and all details are fascinatingly convincing.

"DISCONTENTED HUSBANDS"—65%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme:—Man Courting Another's Wife Finds His Daughter in Danger

VALUE

Photography—Good—Not credited.
Type—Interesting—Problem.
Moral Standard—Average.

Story—Good—Drama—Adults.
Cast—Good—All-Star.
Author—Good—Evelyn Campbell.
Direction—Good—Edward J. LeSaint.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—Fidelity Safest in Matrimony.

CAST

Michael Fraser.....	James Kirkwood
Mrs. Fraser.....	Cleo Madison
Marcia Fracia Fraser.....	Carm. Geraghty
Jack Ballard.....	Vernon Steele
Emily Ballard.....	Grace Darmond
Dick Everton.....	Arthur Rankin
Child.....	Baby Muriel MacCormac

Producer—Harry Cohn.
Footage—About 5600 feet.
Distributor—State Rights.

The Opinion

Should Give Results in Neighborhood and Transient Theatres

Men and women will be interested in the screen production "Discontented Husbands" which treats of the marriage problem. The players have been well chosen for the different characters, and adapter and director have made good use of the material given them. The settings of this picture are charming, the women are becomingly gowned, and the technical details are carefully arranged. Grace Darmond is lovely as Emily Ballard, in spite of the fact that the role is a disagreeable one in which a discontented wife tries to steal another woman's husband. Cleo Madison also does well, and James Kirkwood and Vernon Steele are convincing as the husbands. Carmelita Geraghty gives a pleasing performance as the daughter.

"DAWN OF TOMORROW"—95%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme—Slum Girl Whose Faith and Cheerfulness Brought Hoped-for Tomorrow
VALUE

Photography—Superior—Chas. G. Clark
 Type—Romantic—Sensational.
 Moral Standard—Very good.

CAST

Glad.....Jacqueline Logan
 Dandy.....Raymond Griffith
 Sir Oliver Holt.....David Torrence
 Arthur Holt.....Roland Bottomley
 Ned.....Harrison Gordon
 Black.....Guy Oliver
 Jinney.....Tempe Piggot

Story—Superior—Melodrama—Family.
 Cast—Superior—All-Star.
 Author—Superior—Frances H. Burnett.
 Direction—Superior—George Melford.
 Adaptation—Superior—Harvey Thew.
 Technique—Superior.
 Spiritual Influence—Excellent.
 Moral—Faith mainspring of happiness.

Producer—Paramount.
 Footage—6084 feet.
 Distributor—Famous Players-Lasky.

The Opinion

A Picture Showing the Power of Faith and Prayer

There is an irresistible charm about "The Dawn of A Tomorrow" which we believe will be felt by the large majority of those who see the production, which is in part due to the fascinating story, and in part to the clear vision of its intention obtained by the director. The plot begins to unfold itself in the London slums where Glad, the only person in a district of hungry, miserable individuals, who can laugh, innocently dissuades from suicide a rich old man who afterward becomes her benefactor, and helps her to save her crook sweet-heart from being held for murder. One of the charms of the story is its illustration of faith in an invisible power which watches over us, and the consistent demonstration of the result of faith and prayer. David Torrence, Raymond Griffith and Jacqueline Logan are the central figures of the cast, and each is equally admirable in the portrayal of their respective roles. The production contains a wealth of human interest, romance, and melodramatic developments, qualities which should carry it to succeed with the middle class and high class houses. Excellent photography is a distinguishing feature.

"GALLOPING ACE"—65%

(Adapted from "Hard Rock")

Reviewed April, 1924

Theme—Soldier Turns War Tricks to Account in Saving Sweetheart's Property
VALUE

Photography—Good—Merritt Gerstad.
 Type—Spirited.
 Moral Standard—Average.

CAST

Jim Jordan.....Jack Hoxie
 Anne Morse.....Margaret Morris
 David Kincaid.....Robert McKim
 Zack Williams.....Frank Rice
 Louise Williams.....Julla Brown
 Susie Williams.....Dorothea Wolberg
 Fred.....Fred Humes

Story—Good—Melodrama—Family.
 Star—Good—Jack Hoxie.
 Author—Good—Jacques Jaccard.
 Direction—Good—Robert N. Bradbury
 Adaptation—Good—Isadore Bernstein.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None outstanding.

Producer—Universal.
 Footage—4561 feet.
 Distributor—Universal.

The Opinion

A Western Picture with Good Riding Stunts

"The Galloping Ace" presents Jack Hoxie with his beautiful white horse, and a good cast with Robert McKim, the famous heavy in a central position. There is nothing out of the ordinary about this picture. It is just ordinary Western stuff, with good riding, interesting intrigue, and spectacular dynamiting as a feature. The plot of the story centers about an attempt to gain possession of the ranch of Anne Morse on which there are evidences of black marble, by threatening foreclosure of a mortgage. When this attempt fails, the villain tries to take the place by force, but is frustrated by the hero who puts war tricks to work, placing dynamite in a circular trench, and thus surrounding the attacking party. This is a good general purpose feature for the average picture house.

"SHOOTING OF DAN MCGREW"—90%

(Adapted from "The Spell of the Yukon")

Reviewed April, 1924

Theme—Wife-stealer Tralled to Alaska Becomes Victim of Husband's Vengeance

VALUE

Photography—Excellent—Not credited.
Type—Sensational.
Moral Standard—Average.

Story—Excellent—Melodrama—Family.
Cast—Excellent—All-Star.
Author—Excellent—Robert W. Service.
Direction—Excellent—Clarence Badger
Adaptation—Excellent—Winifred Dunn
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—Retribution ever on trail of evil

CAST

Lady known as Lou.....Barbara La Marr
Dangerous Dan McGrew.....Lew Cody
Jim, Lou's husband.....Percy Marmont
Isador Burke.....Max Ascher
Little Jim.....Phillipe De Lacy
Owner of Malamute Saloon.....G. Seigman
Lou's companion.....Mae Busch

Producer—Sawyer-Lubin.
Footage—6318 feet.
Distributor—Metro.

The Opinion

This Picture is a Safe Bet For Any Theatre

"The Shooting of Dan McGrew" is a red-blooded production with the genuine tang of the north in its makeup. It contains a bit of South American, and a bit of Broadway atmosphere. Barbara LaMarr plays a role of varying tints. She is a wife and mother, a cabaret dancer, a light-o-love to "Dangerous Dan McGrew" in the Yukon. The scenes in the saloon where the bearded stranger "with the look of a man who had been in hell" enters, reveals through the old saloon piano the story of his misery, then leaps to his feet, gun in hand, and shoots down the man who stole his wife, are thrilling and at the same time flecked with pathos. Lew Cody is excellent as the heavy, and Percy Marmont gives a satisfying portrayal of Jim, the husband. The characters are carefully cast as to type and ability.

"PLUNDERER"—80%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme—Adventures of Youth Protecting Friend's Mining Property

VALUE

Photography—Very good—J. Cronjager
Type—Thrilling.
Moral Standard—Average.

Story—Very good—Drama—Family.
Cast—Very good—With Frank Mayo.
Author—Very good—Roy Norton.
Direction—Very good—G. Archainbaud.
Adaptation—Very good—Doty Hobart.
Technique—Very good.
Spiritual Influence—Average.
Moral—None outstanding.

CAST

Bill Mathews.....Frank Mayo
The Lily.....Evelyn Brent
Bill Presby.....Tom Santsehl
The Wolf.....James Mason
Joan Presby.....Peggy Shaw
Richard Townsend.....Ed. Phillips
Bells Parks.....Dan Mason

Producer—Fox.
Footage—5812 feet.
Distributor—Fox.

The Opinion

Good Program Picture—Attractive Scenery

"The Plunderer" is a red-blooded story of a red-blooded hero. Frank Mayo gives a spirited performance as Bill Mathews who put things to rights in the fortune of his friend, Richard Townsend, heir of mining property which fell into the hands of grafters. The plot of the story includes a scheme to steal the gold from Townsend's mine by tunneling underneath and the details of the struggle between the two factions are presented in an interesting and thrilling manner. Dan Mason has the comedy character of the picture and gets away with it in good style. Evelyn Brent plays the character of a girl who through ill-fortune is forced to turn to keeping a saloon for a livelihood. This character is one of the most interesting in the story, and is prominent in the story's romance. The scenic qualities of the production are attractive, and altogether "The Plunderer" can be listed as an excellent program picture.

"TRY AND GET IT"—90%

(Adapted from "The Ring Tailed Galliwampus")

Reviewed April, 1924

Theme—Adventures of a Bill-Collector

VALUE

Photography—Excellent—K. MacLean.
Type—Humorous.
Moral—Standard—Average.

Story—Excellent—Comedy—Family.
Star—Excellent—Bryant Washburn.
Author—Excellent—Eugene P. Lyle, Jr.
Direction—Excellent—Cullen Tate.
Adaptation—Excellent—J. Furthman.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—Persistency secret of success.

CAST

Joseph Merrill.....Bryant Washburn
Rhoda Perrin.....Billie Dove
Glenn Collins.....Edward Horton
Larry Donovan.....Joseph Kilgour
Timothy Perrin.....Lionel Belmore
Mme. Florie.....Mme. Rose Diene
Bookkeeper.....Carl Stockdale

Producer—Samuel V. Grand.
Footage—About 6000 feet.
Distributor—W. W. Hodkinson.

The Opinion

One of Season's Comedy Hits—Excellent Played

The exhibitor can make no mistake in booking "Try and Get It" which is one of the season's funniest comedy productions. Bryant Washburn has not had in several years an opportunity to make good in the particular kind of comedy work to which he is suited, such as he has in "Try and Get It." The plot centers around the effort of a young salesman to collect a long standing bill. On his success stands the order of his staying or his going. In fact his employer believes the task to be an impossible one. After many amusing adventures in which he persistently returns to face the enemy's guns, he is successful in proving that the bill is unpaid, and gets the money and the girl he loves who happens to be the daughter of the man from whom he collects the bill. The cast, including pretty Billie Dove, is excellent. A good general purpose production worth advertising.

"MILE-A-MINUTE MORGAN"—65%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Romance of Youth Who Arrived in San Francisco as Stowaway

VALUE

Photography—Average—Elmer G. Dyer
Type—Thrilling—Humorous.
Moral Standard—Average.

Story—Good—Comedy—Drama—Family.
Cast—Good—All-Star.
Author—Good—Not credited.
Direction—Good—Not credited.
Adaptation—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Paul Bunyon, Jr.....Matty Mattison
Patricia Jennings.....Vivian Rich
Chester Jennings.....L. McKee
Cissy Green.....Gene Crosby
Kenneth Winster.....L. Clapham
Philo Brown.....Billy Franey
Duke Brogans.....Jack Herrick

Producer—Sandford Productions.
Footage—About 6000 feet.
Distributor—State Rights.

The Opinion

The Story Is Good—With Average Cast

There are many interesting features about "Mile-A-Minute Morgan" from the viewpoint of the average audience. A good deal of the plot is laid in and about the California lumber woods, and the felling of trees, the nipping off of the tops of tall, reedy pines, are sights that stimulate interest. The story is good, and the cast average. The fight between the hero and a heavy-weight is spicy enough to please the gallery, and there is quite a fetching comedy vein throughout the picture. A glance at the cast will assure those who know that types and fists are an interesting portion of the picture. Vivian Rich does well in the feminine lead, and Matty Mattison is satisfactory as the hero.

"AFTER THE BALL"—65%

(Suggested by the song of the same name)

Reviewed April, 1924

Theme:—Youth Sent to Prison Interferes with Sister's Romance

VALUE

Photography—Good—Not credited.
Type—Sensational.
Moral Standard—Average.

Story—Good—Melodrama—Family.
Star—Good—All-Star.
Author—Good—Charles K. Harris.
Direction—Good—Dallas Fitz-Gerald.
Adaptation—Good—James Colwell.
Technique—Good.
Spiritual Influence—Average.
Moral—Path of folly ends in disaster.

CAST

Lorraine Trevelyan.....Miriam Cooper
Arthur Trevelyan.....Gaston Glass
Arthur's Wife.....Edna Murphy
Mr. Trevelyan.....Tom Guise
Tom.....Robert Frazer

Producer—Renco Film Co.
Footage—6779 feet.
Distributor—Thorough F. B. O.

The Opinion

This Picture Should Please in Neighborhood House

The story takes the form of melodrama in which a youth in the midst of his folly is held up at pistol's point by a thug who forces him to exchange clothes with him and in his flight from the police. He meets his sister during a ball, and is the unintentional cause of her breaking her engagement with the man she is to marry. The close of the story brings reconciliation and explanations, and returns the youth to his young wife and child he has never seen. The production is played by a capable cast including Miriam Cooper, Edna Murphy, Eddie Gribben, Gaston Glass and Tom Guise. The picture is well made, and quite up to the standard of productions of its type. It should give excellent satisfaction in the neighborhood house and in transient theatres.

"WOMAN'S SECRET"—50%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Romance of Mother of Illegitimate Child

VALUE

Photography—Average—Not credited.
Type—Sensational.
Moral Standard—Average.

Story—Average—Melodrama—Adults.
Star—Good—Mae Marsh.
Author—Average—Not credited.
Direction—Average—Not credited.
Adaptation—Average—Not credited.
Technique—Average.
Spiritual Influence—Neutral.
Moral—Be frank; avoid complications.

CAST

Dorothy Forbes.....Mae Marsh
John Forbes.....Allan Aynesworth
Sir Richard Hawkes.....Aubrey Smith
Dorothy's Aunt.....Eva Moore
Henry Watson.....Herbert Langley
Kate Watson.....Hilda Bayley
Arthur Watson.....George K. Arthur

Producer—Graham Wiles Production.
Footage—6986 feet.
Distributor—State Rights.

The Opinion

English-made Picture—Robs Mae Marsh of Usual Charm

Mae Marsh loved by the screen public the world over does not come into her own in "A Woman's Secret," an English-made melodrama in which she plays the stellar role. The picture is not well cast, we believe, according to the tastes of American audiences, who like, for instance, to see a handsome young man in the hero-lover role. Aubrey Smith, who is a finished actor but not of the matinee idol type, has the role of the romantic lover and husband. He does the best he can with a part not suited to him. The story is cheaply melodramatic, and treats of the life of a girl who bore a child to her father's chauffeur, and tried to live down the incident by trying to forget it when her relatives gave the child into the care of strangers. The baby is murdered by its own father, and at the trial circumstances so shape themselves that the woman's husband is forced to place her on the witness stand and hear the truth, in his capacity as attorney for the crown. The husband forgives the deception and leaves his profession to devote his life to his wife.

"BY DIVINE RIGHT"—80%

(Adapted from a novel of the same name)

Reviewed April, 1924

Theme—Politician Humbled by Divine Power Expressed Through Missionary

VALUE

Photography—Very good—Ray June.
Type—Serious—Interesting.
Moral Standard—Very good.

Story—Very good—Drama—Family.
Star—Very good—Elliot Dexter.
Author—Very good—Adam Hull Shirk
Direction—Very good—R. Wm. Neill.
Adaptation—Very good—Florence Heir
Technique—Very good.
Spiritual Influence—Very good.
Moral—Power of divine law.

CAST

Austin Farrol..... Elliot Dester
The Girl..... Mildred Harris
Trent..... Anders Randolph
Mrs. Trent..... Grace Carlisle
The Hiring..... Sidney Bracey
"Tug" Wilson..... DeWitt Jennings
The Trent Baby..... Jeanne Carpenter

Producer—Harry Ascher.
Footage—About 6800 feet.
Distributor—F. B. O.

The Opinion

Strong Spiritual Punch—Artistic Direction—Gripping Plot

"By Divine Right" is one of the best pictures dealing with the infallibility of divine law, the gratifying results of adhering to it, and the unhappy consequence of ignoring all but physical desires, ever produced. The production is well made, well cast, and artistically set and directed. In short it is both entertaining and inspiring. The story hinges about the avid pursuit of an innocent young woman by a rich politician with a wife and child. The "Prince" of the slums protects the girl, and is framed by the man Trent with having set the mission on fire. On his way to prison the train is wrecked, a spectacular scene by-the-way, and the "prince," supposed to be dead is later discovered as the social secretary of Trent. When Trent's child is injured the faith of the prince together with prayer and concentration is successful in overcoming evil results. This episode completely changes the heart of Trent who then acknowledges the existence of divine law. Dexter Elliot gives a good performance and is supported by an excellent cast.

"SILENT STRANGER"—50%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Adventures of Detective Posing as Deaf Mute in Ranch Country

VALUE

Photography—Average—Ross Fisher.
Type—Sensational.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—Fred Thompson.
Author—Average—Marion Jackson.
Direction—Average—Albert Rogell.
Adaptation—Average—Marion Jackson.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jack Taylor..... Free Thompson
Lillian Warner..... Hazel Keener
"Dad" Warner..... George Williams
Laddie Warner..... Richard Headrick
Dick Blackwell..... Frank Hagney
Sam Hull..... Horace Carpenter
Law Sleeman..... Bud Osborne

Producer—Not credited.
Footage—About 5000 feet.
Distributor—F. B. O.

The Opinion

Ordinary Western—Attractive Athletic Star

"The Silent Stranger" is just ordinary western stuff, with a plot built around the adventures of a detective posing as a deaf mute in a western town where mail robberies have been baffling the authorities. A romance with the daughter of the postmaster and general storekeeper adds color. Fred Thompson, the star, is athletic, and with his trained white horse should satisfy the average audience. The action in which the horse plays a prominent part is not always consistent owing to the human understanding vested by the producer in the horse. Nevertheless we are willing to be children again to watch this beautiful horse perform. This is a picture for the neighborhood house.

"CONDUCTOR 1492"—90%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Irishman Who Wins Favor and Fortune Locating Missing Stock Scripts

VALUE

Photography—Excellent—Not credited.
Type—Humor—Thrilling.
Moral Standard—Good.

Story—Excellent—Com.—Melo.—Family
Star—Excellent—Johnny Hines.
Author—Excellent—Johnny Hines.
Direction—Excellent—Charles Hines.
Adaptation—Excellent—Not credited.
Technique—Excellent.
Spiritual Influence—Average.
Moral—None outstanding.

CAST

Terry O'Toole.....Johnny Hines
Noretta Connelly.....Doris May
Mike O'Toole.....Dan Mason
Bobby Connelly.....Byron Sage
Richard Langford.....Robert Cain
Denman Connelly.....Fred Esmelton
Edna Brown.....Ruth Rennick

Producer—Warner Bros.
Footage—7079 feet.
Distributor—Warner Bros.

The Opinion

A Top-Notcher for the Wide-Awake Exhibitor

If the exhibitor is looking for a top-notch comedy-melodrama he cannot do better than book "Conductor 1492." It is representative of the best type of comedy, clean, wholesome and every inch entertaining. Johnny Hines is his very self in the title role, and Dan Mason as his good old Irish father who arrives in town via the police patrol. Doris May is graceful as the picture's sweetheart, who falls in love at first sight with "Conductor 1492," who saves her little brother from being killed by the street car. A vein of intrigue puts an extra kick in the picture. A spectacular fire and rescue are staged in which Johnny Hines carries Dan Mason out of a two-story window amid flames, the old man having gone into the fire to rescue the doll. One of the best comedy features of the picture occurs at a skating carnival where Johnny Hines supplies the legs in the "north end" of a fake camel.

"UNKNOWN PURPLE"—80%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme—Secret Color Method Man Accused in Recovering Formula

VALUE

Photography—Very good—Oliver Marsh
Type—Sensational.
Moral Standard—Average.

Story—Very good—Melo.—Family.
Cast—Very good—All-Star.
Author—Very good—Roland West.
Direction—Very good—Roland West.
Adaptation—Very good—P. Schofield.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Peter Marchmont.....Henry B. Walthall
Jewel Marchmont.....Alice Lake
James Dawson.....Stuart Holmes
Ruth Marsh.....Helen Ferguson
Bobbie.....Frankie Lee
Mrs. Freddie Goodlittle.....Ethel G. Terry
Leslie Bradbury.....James Morrison

Producer—Carlos Production.
Footage—6950 feet.
Distributor—Truett—State Rights.

The Opinion

Mystery Feature—Unadulterated Melodrama—Excellent Cast

"The Unknown Purple" is a mystery story in which the novelty of illustrating the strange color invention possessed by the hero, with a purple glow over scenes in which the "unknown purple" veils the form of the strange visitant, terrifying the occupants in the home of the transgressors, is an added attraction. The plot concerns the railroading of an innocent man to prison, of his escape to find the woman he believed to be waiting for him married to another, and his child neglected and left to the care of servants. By means of a strange color process he is able to move about, steal necklaces from women's necks, and rifle safes, etc., without being perceived, the color glow causing invisibility. The cast is a well selected one, and the production should give good satisfaction in neighborhood houses billed as a novelty melodrama.

"PHANTOM HORSEMAN"—50%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Sheriff's Heroism Shields Sweetheart's Brother

VALUE

Photography—Average—M. B. Gerstad.
Type—Ordinary western.
Moral Standard—Average.

Story—Average—Melodrama—Family.
Star—Average—Jack Hoxie.
Author—Average—Isadore Bernstein.
Direction—Average—R. N. Bradbury.
Adaptation—Average—I. Bernstein.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Bob Winton.....Jack Hoxie
Dorothy Mason.....Lillian Rich
Fred Mason.....Neil McKinnon
Jefferson Williams.....Wade Beteler
Deputy Sheriff.....Billy McCall
Benny.....Ben Corbett
Judge.....George A. Williams

Producer—Universal.
Footage—4399 feet.
Distributor—Universal.

The Opinion

Picture Suitable for Cheap-priced Houses

Ordinary western with oft-repeated theme; has thrill for average audience in mystery of marauding night rider. Attractive mountain atmosphere and feats of horsemanship, but picture contains no outstanding features. Direction more meritorious than story, and cast is of average quality. "The Phantom Horseman" is suitable for cheap-priced theatres.

"MAN'S MATE"—80%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Adventures and Romance of Man Who Lost His Memory

VALUE

Photography—Very good—Not credited
Type—Romantic-Sensational.
Moral Standard—Average.

Story—Very good—Rom.-Melo.- Family
Star—Very good—John Gilbert.
Author—Very good—Charles Kenyon.
Direction—Very good—E. Mortimer.
Adaptation—Very good—Chas. Kenyon.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Paul.....John Gilbert
Wildcat.....Renee Adoree
Lion.....Noble Johnson
Monsieur Bonard.....Wilfrid North
Father Pierre.....Thomas Mills
Veraign.....James Neill
Lynx.....John Giddings
Sybil.....Patterson Dial

Producer—Fox.
Footage—5041 feet.
Distributor—Fox.

The Opinion

A Good Cast—Thrilling and Entertaining Picture

It is some time since John Gilbert has had as effective a vehicle as "A Man's Mate." The story centers about a young artist, son of a ship-builder, who lost his memory through being struck on the head while out walking, and is taken to an Apache resort. There he fights for a pretty girl of the underworld, who loves him, and beating his adversary becomes her constant companion. An art lover takes an interest in him and lures him along with the girl Julie into the country, where he paints a masterpiece, which is taken by his friend to Paris. Later a note is found under the friend's pillow telling of the artist's identity. Restored to his family he is operated on, forgets the past and Julie. A visit to the Apache resort brings him again in contact with her. He recognizes her and their romance begins all over again. John Gilbert gives an exceptional performance, and Renee Adoree is exactly the type to portray the impetuous Julie. The cast is good throughout. The production is picturesque, thrilling, entertaining. The average audience will like it.

"HOOSIER SCHOOLMASTER"—95%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme—Romance of Indiana Schoolmaster Falsely Accused of Murder

VALUE

Photography—Superior—Not credited.
Type—Romantic—Sensational.
Moral Standard—Good.

Story—Superior—Drama—Family.
Star—Superior—Henry Hull.
Author—Superior—Edward Eggleston.
Direction—Superior—Oliver Sellers.
Adaptation—Superior—E. Stuyvesant.
Technique—Superior.
Spiritual Influence—Good.
Moral—None outstanding.

CAST

Ralph Hartsook.....Henry Hull
Hannah Thompson.....Jane Thomas
Mrs. Means.....Mary Foy
Bill Means.....O. W. Hall
Bud Means.....Nat Pendleton
Mirandy Means.....Dorothy Allen
Dr. Small.....Frank Dane

Producer—Whitman Bennett.
Footage—5700 feet.
Distributor—W. W. Hodkinson.

The Opinion

A Sure-Fire Box Office Picture—Very Artistic

"The Hoosier Schoolmaster" is one of the most human, one of the most artistic character dramas among current releases. The exhibitor can make no mistake in booking it, for it has all the box office attributes that win success. The story of the schoolmaster who loved a persecuted girl bound out in service to a cruel and ignorant family in rural Indiana, is fascinating in-as-much as familiar scenes of country life and country school methods combine with thrilling adventure in which the schoolmaster is accused of murder. Jane Thomas is a splendid type for the girl Hannah Thompson. She has the physical appeal and womanly charm necessary for the role. The portrayal of rural types is an interesting feature of the picture which excels in direction, photography and all details that go to make an entertaining picture. Some good comedy is injected such as that found in the spelling match where Hannah outspells the schoolmaster.

Does this criticism hit you?

A learned professor, who had written a boresome book, sent a copy to a friend with the request that he favor the professor with his frank criticism.

The friend wrote back: "Your book is surely a handsome one. The binding is elegant. Your introduction is a knockout. The only suggestion for improvement I can make is that there be fewer pages between the covers."

Many people, seeing a picture, feel that same way.

The direction may be masterly, the settings elaborate, the heroines beautiful, the gowns exquisite, the press matter wonderful — and the picture punk, tiresome and pointless.

And it isn't seldom that this happens, either!

What people want in movies are pictures that have a sensible story, that point out something to make people think and that people can carry home with them and talk about the next day. People want pictures that refresh them mentally, and if they don't get them from you, Mr. Exhibitor, they will go elsewhere where the stock may be more up to date.

Good plots, with morals, should be insisted on by producers. If it costs more to produce that kind of pictures producers should pay the price and protect exhibitors; and exhibitors should see to it that they pick pictures that are RIGHT.

SCREEN OPINIONS is the only service that shows you how. Don't jeopardize your reputation by showing pictures that won't leave a lasting, pleasing impression for your audience to take home with them.

"SINGER JIM MCKEE"—80%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme—Mine Partners Caring for a Motherless Child**VALUE**

Photography—Very good—D. Warren.
 Type—Romantic.
 Moral Standard—Average.

Story—Very good—Rom.—Melo—Family
 Star—Very good—William S. Hart.
 Author—Very good—William S. Hart.
 Direction—Very good—Clifford S. Smith
 Adaptation—Very good—J. G. Hawks.
 Technique—Very good.
 Spiritual Influence—Average.
 Moral—None outstanding.

CAST

"Singer" Jim McKee.....W. S. Hart
 Mary Holden.....Phyllis Haver
 Buck Holden.....Gordon Russell
 Dan Gleason.....Bert Sprette
 Betty Gleason.....Ruth Miller
 Hamlin Glass, Jr.....Edward Coxen
 "Brute" Bernstein.....George Seigmann

Producer—Paramount.
 Footage—7098.
 Distributor—Famous Players-Lasky.

The Opinion**Pleasing Melodrama—Not Exactly Hart Type—Very Human**

William S. Hart fans will be well enough pleased with "Singer Jim McKee," in spite of the fact that it is not quite the type he is used to playing. The story opens at a certain mine where two partners caring for the motherless child of one, find the parting of the ways when the law takes note that one of them is a bandit, and the other flees with the child. The romance of the story then follows when "Singer Jim," named for his addiction to singing on all occasions, in making a home for, and educating the motherless girl Mary, falls in love with her, and after many adventures claims her for his wife. There are thrills and considerable pathos in the picture, and the hero's love for animals affords some interesting touches. One startling incident shows Hart and his horse somersaulting down an embankment.

"STORM DAUGHTER"—65%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Romance of Girl and Brutal Skipper**VALUE**

Photography—Average—J. Cronjager.
 Type—Sensational.
 Moral Standard—Average.

Story—Average—Melodrama—Family.
 Star—Good—Priscilla Dean.
 Author—Average—Leete Renick Brown
 Direction—Good—George Archainbaud.
 Adaptation—Good—E. J. Montaigne.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Girl.....Priscilla Dean
 Skipper.....Tom Santschi
 Members of the Crew:
 Cyril Chadwick
 Bert Reach
 J. Farrell McDonald
 Alfred Fisher
 William B. Davidson

Producer—Universal.
 Footage—5303 feet.
 Distributor—Universal.

The Opinion**Star Not Seen at Her Best**

"The Storm Daughter" is a good sea picture of the type of "The Sea Wolf" but with a story of lesser significance. Priscilla Dean has not the opportunities that her talent deserves, and Tom Santschi seems to walk away with the honors. The story is not particularly forceful. It deals with the adventures of the daughter of a fisherman at whose death she becomes mistress of his small boat. Her fishing smack is run down by a schooner whose brutal skipper persecutes her. A mutiny among the crew places him in irons from which he is released at the appeal of the girl when the vessel, driven ahead by a vengeful first mate, founders on the rocks. It transpires that the skipper is not really a bad man, but has become embittered through disappointed love. The girl and the skipper, the only ones saved from the wreck, plight their troth on the rock-bound island on which they are thrown.

"ROUGH RIDIN'"—65%

(Especially prepared for the screen)

Reviewed April, 1924

Theme:—Romance and Adventures of Westerner Framed for Murder

VALUE

Photography—Good—Ernest Hiller.
Type—Sensational.
Moral Standard—Average.
Story—Good—Melodrama—Family.
Cast—Average—All-Star.
Author—Good—Elizabeth Burnside.
Direction—Good—Richard Thorpe.
Adaptation—Good—Margaret M. Harris
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Buddy Benson.....Buddy Roosevelt
Mary Ross.....Elsa Benham
Dick Ross.....Richard Thorpe
Jack Wells.....Joe Rickson
Rosalind Nolan.....Frances Beaumont
Old Man Nolan.....Mike Ready

Producer—Approved Pictures Corp.
Footage—4650 feet.
Distributor—State Rights.

The Opinion

Excellent Riding—A Spirited Story

"Rough Ridin'" is a good general purpose Western feature. The plot of the story is more or less trivial, and treats of the romance of a young Westerner who is framed for murder by a man already under a ban and posing under an assumed name. The youth resolving to expose his accuser kidnaps the girl he loves and places her in charge of an Indian woman until he settles the situation. The villain confesses as he dies from a gun wound inflicted during a cattle raid by him and his gang, and the lovers are reconciled and happy once again. Excellent riding is a feature of the picture which should please in the average theatre where Westerns are liked. The story is told in a spirited manner and is wholesome throughout. The cast is average.

"WANTERS"—80%

(Adapted from a story of the same name)

Reviewed April, 1924

Theme—House-Maid's Escapade in Borrowed Clothes Brings Rich Husband

VALUE

Photography—Very good—E. G. Hallor.
Type—Interesting.
Moral Standard—Average.
Story—Very good—Drama—Family.
Cast—Very good—With Marie Provost.
Author—Very good—Lella B. Wells.
Direction—Very good—John M. Stahl.
Adaptation—Very good—J. G. Hawks.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None outstanding.

CAST

Myra Hastings.....Marie Provost
Elliott Worthington.....Robert Ellis
Marjorie.....Norma Shearer
Mrs. Van Pelt.....Gertrude Astor
Theo. Van Pelt.....Huntly Gordon
Tom Armstrong.....Vernon Steele
Mary.....Louise Fazenda

Producer—Louis B. Mayer.
Footage—6785 feet.
Distributor—First National.

The Opinion

Good Box Office Value and Star Attraction Picture

"The Wanters" is richly endowed with box office attributes, and is especially attractive in the selection of a cast. Marie Provost is delightful as the house-maid mistaken by her mistress's brother for a guest. Robert Ellis is satisfying as the hero of the story, and Gertrude Astor and Huntly Gordon in prominent roles are fully equal to the occasion. Pretty interior settings, pretty clothes, comedy situations give this production an appeal for neighborhood and transient theatres. The house-maid becomes the wife of her mistress's brother after having been discharged. Just at that moment her husband's brother-in-law enters her room and is found there by his wife, providing further opportunity for unkind criticism. The fact that her sister-in-law is later found in a compromising situation with a secret lover clears the atmosphere.

"DANCING CHEAT"—65%

(Adapted from "Clay of Ca'Lina")

Reviewed April, 1924

Theme—A Game of Blackmail Played by the Wife of a Gambler

VALUE

Photography—Very good—W. Thornley
Type—Interesting.
Moral Standard—Fair.

Story—Good—Melodrama—Adults.
Star—Good—Herbert Rawlinson.
Author—Good—Calvin Johnson.
Direction—Good—Irving Cummings.
Adaptation—Good—Ray L. Schrock.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Brownlew Clay.....Herbert Rawlinson
"Poppy" Andrews.....Alice Lake
Bobby Norton.....Robert Walker
Mose.....Joe Blackwell
"Dender" Kane.....Edwin J. Brady
"Moron Mike".....Harmon MacGregor

Producer—Universal.
Footage—4727 feet.
Distributor—Universal.

The Opinion

Good Audience Picture—Slender Moral—Stars Attractive

In presenting "The Dancing Cheat" you must be sure of your audience on account of the weak moral backbone of the picture. The story treats of a game of blackmail played by the wife of a gambler on a man who, after resisting her for some time finally decides to reform her. His awakening comes when he discovers that instead of a misguided girl she is a married woman. The death of the husband clears the situation, and leaves the woman and the man who really love one another, free to marry. It is not clear whether the woman lives at the man's apartment or not during her attempt to blackmail him, hence the uncertainty of the story's moral. Alice Lake and Herbert Rawlinson are excellent in their respective roles, and are supported by a capable cast. The picture is well made and entertaining.

"GEORGE WASHINGTON, JR."—80%

(Adapted from a play of the same name)

Reviewed April, 1924

Theme—Boy Thwarts Count's Scheme and Aid's Cousin's Romance

VALUE

Photography—Very good—Not credited
Type—Humorous—Sensational.
Moral Standard—Average.

Story—Very good—Com.-Melo.—Family
Star—Very good—Wesley Barry.
Author—Very good—George M. Cohan.
Direction—Very good—Mal St. Clair.
Adaptation—Very good—Rex Taylor.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None outstanding.

CAST

Geo. Washington, Jr.....Wesley Barry
Dolly Johnson.....Gertrude Olmstead
Count Gorla.....Leon Bary
Eton Ham.....Charles Conklin
Senator Hopkins.....Otis Harlan
Senator Belgrave.....W. Courtwright
Robert Lee Hopkins.....Ed. Phillips

Producer—Warner Bros.
Footage—5674 feet.
Distributor—Warner Bros.

The Opinion

Picture Will Satisfy Followers of Wesley Barry

Wesley Barry is getting to the line between childhood and maturity which causes difficulties in obtaining screen material with which to retain his popularity with a public that still thinks of him as a child. "George Washington, Jr. proves satisfactory in a general way, creating interest through story, types and cast, rather than through the star, in spite of the fact that young Wesley does well what is expected of him. The butler role played by Edward Phillips is one of the best-humored bits of character work in the picture, and Otis Harlan and William Courtwright also appear to advantage in a comedy light. Gertrude Olmstead is charming as the sweetheart of the picture, about to be sacrificed to a bogus count whose schemes are uncovered through the quick wit of George Washington, Jr. The rivalry between two senators, and the struggle on the part of one of them to obtain a title for his niece, and prevent her from marrying the son of his rival forms the main thread of the story in which George Washington, Jr.'s mischievous nature combined with an innate honesty is the cause of interesting complications.

"HIS DARKER SELF"—80%

(Adapted from "Mammy's Boy")

Reviewed April, 1924

Theme—Adventures of Youth as Black-Face Detective

VALUE

Photography—Very good—Not credited
Type—Humorous.
Moral Standard—Average.

Story—Very good—Farce—Family.
Star—Very good—Lloyd Hamilton.
Author—Very good—Arthur Caesar.
Direction—Very good—Jack Noble.
Adaptation—Very good—Not credited.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Claude Sappington.....Lloyd Hamilton
Bill Jackson.....Tom Wilson
Uncle Eph.....Tom O'Malley
Aunt Lucy.....Lucille La Verne
Darktown's Cleopatra.....Irma Harrison
Jackson's Sweetheart.....Edna May Sperl
Sappington's Sweetheart.....Sally Long
The Governor.....Warren Cook

Producer—Albert Grey.
Footage—5300 feet.
Distributor—Educational Films Corp.

The Opinion

Much Negro Comedy Abounds in this Picture

Here is something quite different from the average picture. We predict that it is going to be popular from the fact that it is not alone a well-made production, but because of its irrepressible humor even in moments that might otherwise be described as deeply tragic. Lloyd Hamilton, unique in his delivery of comedy, is all that he was in the very popular series of short comedies in which he appeared, and is surrounded by a cast of players many of whom are genuine negros. Much negro comedy will be found in the picture, and numerous original touches. The scenes at the negro dance where the villain tries to hold the affections of two lady-loves at the same time are amusing. The murder of a negro in connection with a smuggling scheme, and the pursuit of bootleggers in motor boats has quite a kick. The main thread of the story has to do with a youth's successful struggle to free an old negro accused of the murder, by playing detective disguised as a black.

"THIEF OF BAGDAD"—95%

(Especially prepared for the screen)

Reviewed April, 1924

Theme—Romance of Thief Loved by Princess

VALUE

Photography—Masterful—R. Holahan.
Type—Fantastic.
Moral Standard—Average.

Story—Excellent—Fantasy—Family.
Star—Superior—Douglas Fairbanks.
Author—Excellent—Elton Thomas.
Direction—Masterful—Raoul Walsh.
Adaptation—Superior—Lotta Woods.
Technique—Masterful.
Spiritual Influence—Average.
Moral—Happiness must be earned.

CAST

Thief of Bagdad.....Douglas Fairbanks
Exil Associate.....Snitz Edwards
Princess.....Julanne Johnston
Mongol Prince.....So-Jin
Indian Prince.....Noble Johnson
Persian Prince.....M. Comont
Mongol Slave.....Anna May Wong

Producer—Douglas Fairbanks.
Footage—About 12000 feet.
Distributor—United Artists.

The Opinion

Douglas Fairbanks in a Fantasy of Athletic Gracefulness

Describing "The Thief of Bagdad" is considerably different from talking about the average feature production. Never before has a fantasy been presented on the screen in so elaborate a manner. Never before has Douglas Fairbanks played a role which so emphasized his athletic gracefulness of physique. There are individual poses in which he resembles a bit of bronze statuary; and the fact that the picture is done in brown tones intensifies this quality. In the matter of settings, even the fantastic, or shall we say grotesque character of architecture in "The Cabinet of Dr. Caligari" could not vie successfully with those of "The Thief of Bagdad." Then the photography is a

(Continued on next page)

matter of note, and startling tricks of double exposure and film reversal create illusions that baffle even the practiced eye. In short space we cannot give as full a description of the picture as we would like to, and must be satisfied with mentioning the special features of note such as the magic wishing chest, the flying carpet on which the lovers spirited away over the housetops, the winged horse on which the star traverses the clouds, and the cloak of invisibility which the hero must penetrate to procure the magic chest. Mr. Fairbanks' acrobatic stunts with which each adventure is enlivened are splendidly entertaining. At present the production is too long for the average theatre. That portion of the story dealing with the efforts of the three princes to win the beloved princess could be trimmed down with good results.

Index for Month of April, 1924

Per Cent	Feet	PICTURE	Story	STAR	Vol.	DISTRIBUTOR	Page
65%	6,779	"After the Ball"	Family	All-Star	14	F. B. O.	47
100%	14,000	"America"	Family	All-Star	14	Not Given	28
90%	6,316	"Arizona Express"	Family	All-Star	14	Fox	33
50%	6,300	"Bag and Baggage"	Family	Gloria Grey	14	Selznick	28
65%	5,943	"Barefoot Boy"	Family	All-Star	14	C. B. C.	40
100%	10,868	"Beau Brummel"	Family	John Barrymore	14	Warner Bros.	42
80%	6,800	"By Divine Right"	Family	Elliott Dexter	14	F. B. O.	48
90%	7,079	"Conductor 1492"	Family	Johnny Hines	14	Warner Bros.	49
65%	4,727	"Dancing Cheat"	Adults	Herbert Rawlinson	14	Universal	54
80%	7,400	"Daughters of Today"	Adults	All-Star	14	Selznick	43
95%	6,084	"Dawn of Tomorrow"	Family	All-Star	14	Famous Players-Lasky	44
65%	5,600	"Discontented Husbands"	Adults	All-Star	14	State Rights	43
80%	5,000	"Drums of Jeopardy"	Family	Elaine Hammerstein	14	Selznick	27
90%	6,501	"Fighting Coward"	Family	All-Star	14	Famous Players-Lasky	29
80%	6,800	"Fool's Highway"	Family	Mary Philbin	14	Universal	36
65%	4,561	"Galloping Ace"	Family	Jack Hoxie	14	Universal	44
50%	4,700	"Galloping Gallagher"	Family	Fred Thompson	14	F. B. O.	38
80%	5,674	"George Washington, Jr."	Family	Wesley Barry	14	Warner Bros.	54
80%	8,000	"Happiness"	Family	Laurette Taylor	14	Metro	38
80%	5,000	"Hill Billy"	Family	Jack Pickford	14	Allied Producers	30
80%	5,300	"His Darker Self"	Family	Lloyd Hamilton	14	Educational Film Corp.	55
95%	5,700	"Hoosier Schoolmaster"	Family	Henry Hall	14	W. W. Hodkinson	51
95%	5,000	"Icebound"	Family	Lois Wilson	14	Famous Players-Lasky	32
90%	5,000	"King of Wild Horses"	Family	Rex	14	Pathe	26
90%	8,510	"Lilies of the Field"	Adults	Corrine Griffith	14	First National	32
65%	6,028	"Love's Whirlpool"	Family	James Kirkwood	14	W. W. Hodkinson	33
80%	5,041	"Man's Mate"	Family	John Gilbert	14	Fox	50
65%	5,000	"Mile-A-Minute Morgan"	Family	All-Star	14	State Rights	46
65%	5,200	"Mrs. Dane's Confession"	Adults	Count Ludwig Salm	14	F. B. O.	37
65%	4,951	"Night Message"	Family	All-Star	14	Universal	39
65%	5,000	"North of Nevada"	Family	Fred Thompson	14	F. B. O.	34
50%	4,399	"Phantom Horseman"	Family	Jack Hoxie	14	Universal	50
80%	5,812	"Plunderer"	Family	Frank Mayo	14	Fox	45
65%	6,800	"Poisoned Paradise"	Adults	All-Star	14	Preferred Pictures	30
65%	5,310	"Ride for Your Life"	Family	Edward Gibson	14	Universal	31
65%	4,650	"Rough Ridin'"	Family	All-Star	14	State Rights	53
65%	4,600	"Roulette"	Adults	All-Star	14	Selznick	35
90%	6,318	"Shooting of Dan McGrew"	Family	All-Star	14	Metro	45
50%	5,000	"Silent Stranger"	Family	Fred Thompson	14	F. B. O.	48
80%	7,098	"Singer Jim McKee"	Family	Wm. S. Hart	14	Famous Players-Lasky	52
90%	6,433	"Society Scandal"	Adults	Gloria Swanson	14	Famous Players-Lasky	52
65%	5,403	"Storm Daughter"	Family	Priscilla Dean	14	Universal	36
80%	4,792	"Stolen Secrets"	Family	Herbert Rawlinson	14	Universal	34
95%	12,000	"Thief of Bagdad"	Family	Douglas Fairbanks	14	United Artists	55
90%	9,087	"Thy Name Is Woman"	Adults	Ramon Novarro	14	Metro	27
90%	6,000	"Try and Get It"	Family	Bryant Washburn	14	W. W. Hodkinson	46
80%	6,950	"Unknown Purple"	Family	All-Star	14	State Rights	49
80%	4,302	"Vagabond Trail"	Family	Charles Jones	14	Fox	39
80%	6,785	"Wanders"	Family	Marie Provost	14	First National	53
90%	6,837	"Wild Oranges"	Family	All-Star	14	Goldwyn-Cosmo	37
65%	5,145	"Wolf Man"	Adults	John Gilbert	14	Fox	31
50%	6,986	"Woman's Secret"	Adults	Mae Marsh	14	State Rights	47
80%	11,000	"Yolanda"	Family	Marion Davies	14	Goldwyn-Cosmo	29

Binders for Screen Opinions, \$1.00 each, by mail

Issued the 1st and 15th of Each Month

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

May 15th to 31st, 1924

No. 5

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

You Can Serve But One Master!

Last month the largest exhibitors' magazine announced that no more reviews of pictures would be given. It has taken them nine years to admit the fact that their reviews are and always have been shams—practically worthless to exhibitors in giving dependable facts about the pictures. Their reviews have been mere stories of the plots. They couldn't be anything more. The magazine's income is derived from advertising. They could not tell the truth about pictures when unfavorable to their advertisers without losing profitable advertising. While reviews are highly important to all exhibitors it is high time all such worthless reviews should be stopped by all trade publications. SCREEN OPINIONS accepts no advertising. It gives the true facts—unprejudiced, dependable, honest, authoritative.

Index

Pct.	Play	Page	Pct.	Play	Page
80%	"Bluff"	78	80%	"Ridgway of Montana"	77
90%	"Chechahcos"	75	90%	"Sherlock Jr."	74
80%	"Dangerous Blonde"	77	65%	"Sword of Valor"	77
65%	"Danger Line"	74	80%	"Torment"	79
80%	"Goldfish"	75	95%	"Triumph"	76
80%	"Lone Chance"	80	80%	"Trouble Shooter"	75
80%	"Lone Wolf"	80	50%	"Untamed Youth"	79
80%	"Mile. Midnight"	78	50%	"Wanted by the Law"	76
65%	"Printer's Devil"	79			



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Suite 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful 100%	Good 65%
Superior 95%	Average 50%
Excellent 90%	Fair 40%
Very good 80%	Poor 25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"DANGER LINE"—65%

(Adapted from "The Battle")

Reviewed May, 1924

Theme—Near-Tragedy of Attempt to Americanize Japanese Wife

VALUE

Photography—Very good—D. Asselin.
Moral standard—Average.
Story—Average—Drama—Adults.
Star—Good—Sessue Hayakawa.
Author—Average—Claude Farrers.
Direction—Good—E. E. Violet.
Technique—Good.
Spiritual influence—Average.
Moral—None outstanding.

CAST

Marquis Yerisaka.....Sessue Hayakawa
Marquis.....Tsuru Aoki
Mrs. Hockley.....Gina Palerme
Miss Vane.....Cady Winter
Captain Fergan.....Felix Ford

Producer—Aubert.
Footage—About 5600 feet.
Distributor—F. B. O.

The Opinion

In "The Dager Line" Sessue Hayakawa and Tsuru Aoki are co-starring. We have seen the Hayakawas in many excellent productions before. The picture is good but not out of the ordinary. The best feature from an audience standpoint is the battleship spectacle in which the Japanese navy engages in battle with an enemy fleet. Color flashes from the guns as they discharge, and the overturning and sinking of gunboats, with scenes aboard a Japanese iron-side in which the hero is injured and his rival mustering his honor, takes his place at the telemeter and is killed, provide thrilling entertainment.

"SHERLOCK JR."—90%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Projectionist Disappointed in Love Becomes Detective

VALUE

Photography—Excellent—Byron Houck
Moral standard—Average.
Story—Excellent—Farce-Com.—Family
Star—Excellent—Buster Keaton.
Author—Excellent—Clyde Bruckman.
Direction—Excellent—Buster Keaton.
Technique—Excellent.
Spiritual influence—Neutral.
Moral—None.

CAST

Erwin.....Buster Keaton
Jane.....Kathryn McGuir
Ford West.....Ward Crane
George Davis.....Joseph Keaton
John Patrick.....Horace Morgan

Producer—Joseph M. Schenck.
Footage—4065 feet.
Distributor—Metro.

The Opinion

"Sherlock Jr." is one of the most original farce-comedies that has come to the screen in some time. A novelty is introduced in the fact that the hero who falls asleep in the projection booth, leaves his body and leaps into the picture at the moment being presented on the screen. In his dream he passes through a rapid series of adventures, which, happening on the heels of each other, are no less surprising to the man passing through the nightmare than they are to the spectator. Awakening from his dream he decides to become a detective and immaculately dressed in attire that includes a silk high hat, white gloves and cane, he takes the trail of a jewel theft of which he has been accused. The scenes in the home of the villain where Buster plays tag with a hand grenade in the shape of a billiard ball are both original and funny. The picture teems with amusing situations. The exhibitor cannot afford to miss this one.

"GOLDFISH"—80%

(Adapted from the play of the same name)

Reviewed May, 1924

Theme—Marital Adventures of Coney Island Piano Player

VALUE

Photography—Very good—Ray Binger.
Moral standard—Fair.
Story—Very good—Farce-Sat.—Adults.
Star—Very good—Constance Talmadge.
Author—Very good—Not credited.
Direction—Very good—Jerome Storm.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Jennie Wetherby.....Constance Talmadge
Jimmy Wetherby.....Jack Mulhall
Amelia Pugsley.....Zazu Pitts
Count Novski.....Edward Connelly
J. Hamilton Powers.....William Conklin

Producer—Joseph M. Schenck.
Footage—7145 feet.
Distributor—First National.

The Opinion

Looking back on "The Goldfish" the writer's impression is that although the picture is full of laughs and presents Constance Talmadge at her best, the satirical significance of the play might have been presented in a more clever, more subtle fashion. Of course there is no pretense at moralizing, and it is impossible not to be amused by the pretty young wife's suave fashion of putting one husband aside to take on another. After marrying three times the much-married lady is about to make the fourth venture when she suddenly discovers that she loves her first husband so well that she must return to him. Miss Talmadge plays the role of Jennie Wetherby skillfully. Admirers of the star will find "The Goldfish" very much to their liking. An excellent supporting cast has been supplied.

"TROUBLE SHOOTER"—80%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Romance and Cross-Country Horse Race in Sierra Nevadas

VALUE

Photography—Very good—Not credited
Moral standard—Average.
Story—Very good—Melodrama—Family
Star—Very good—Tom Mix.
Author—Very good—Fanny Hatton.
Direction—Very good—John Conway.
Technique—Average.
Spiritual influence—Neutral.
Moral—None.

CAST

Tom Steele.....Tom Mix
Nancy Brewster.....Kathleen Key
Francis Earle.....Earle Fox
Pete Highley.....J. Gunnis Davis
Jim Howe.....Howard Truesdale

Producer—Fox.
Footage—5702 feet.
Distributor—Fox.

The Opinion

The thrill of "The Trouble Shooter" is located in the cross-country ride in the Sierra Nevadas during which the hero scoring dynamited bridges and other obstacles makes use of all sorts of devices including a hand car, a raft, and pulley line over a river. In every case he takes his horse with him. The horse also is made to wear snow shoes at one stage of the picture. The subtitles are poor. The cast is good, and the direction satisfactory. This is an excellent film for the neighborhood house.

"CHECHANCOS"—90%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Dramatic History of Northwest Gold Rush

VALUE

Photography—Superior—R. K. Johnson
Moral standard—Average.
Story—Excellent—Melodrama—Family.
Star—Excellent—All-Star.
Author—Excellent—Lewis H. Moomaw.
Direction—Excellent—Lew. H. Moomaw.
Technique—Excellent.
Spiritual influence—Neutral.
Moral—None.

CAST

"Horseshoe" Riley.....William Dills
Bob Dexter.....Albert Van Antwerp
Mrs. Stanlaw.....Eva Gordon
Prof. Stanlaw.....Howard Webster
Baby Stanlaw.....Babie Margie

Producer—Captain Austin E. Lathrop.
Footage—7650 feet.
Distributor—Associated Exhibitors.

The Opinion

"The Chechahcos," a production photographed on the scene of the gold rush to Dawson in 1897. The great glaciers on which some of the story is enacted are made to fit dramatically into the plot. The long line of good seekers zig-zagging over the snow slopes, the dog teams bearing the burden of supplies, the Yukon river hurrying small boats over the rapids. It would not be complete without a blizzard, and so we have one thrillingly presented. Herds of reindeer are shown, view of Mount McKinley and reminiscences from old trading posts on the trail. The plot of the story concerns the separation of the pretty wife and child of a man killed on the boat en route. The mother, deceived by the villain into believing her child dead becomes a singer in the dance halls, and the child grows to young womanhood under the protection of a couple of kindly prospectors, one of which she later marries. We cannot close without mention of the splendid performance given by William Dills. The picture opens with scenes from President Harding's trip to Alaska.

"TRIUMPH"—95%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—What Happened When Destiny Caused Two Men to Change Places

VALUE
Photography—Superior—Bert Glennon.
Moral standard—Average.
Story—Superior—Com.—Dra.—Family.
Cast—Superior—All-Star.
Author—Superior—May Edgington.
Direction—Superior—Cecil B. De Mille.
Technique—Superior.
Spiritual Influence—Good.
Moral—Two sides to a story.

CAST
Ann Lund.....Leatrice Joy
King Garnet.....Rod La Roque
David Garnet.....George Fawcett
Factory Girl.....Zazu Pitts
Varlnoff.....Theodore Kesloff
Producer—Paramount.
Footage—8292 feet.
Distributor—Famous Players-Lasky.

The Opinion

Cecil DeMille has more nearly reached a point of constructional perfection in his production of "Triumph" than in any other which he has made. He has produced bigger, more spectacular things, but "Triumph" is an all around good picture. Rod La Roque gives a fine performance and so also does Leatrice Joy to whom opportunity is kind. The role she plays lifts from the position of forewoman in a tin can factory to a stellar place on the stage and back again to poverty and the arms of the man the woman really loves. This is a picture for the masses. You make no mistake in booking it.

"WANTED BY THE LAW"—50%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Adventures of Youth Wrongly Accused of Shooting

VALUE
Photography—Average—E. McManigal.
Moral standard—Average.
Story—Average—Melodrama—Family.
Star—Good—J. B. Warner.
Author—Average—R. North Bradley.
Direction—Average—R. North Bradley.
Technique—Average.
Spiritual influence—Neutral.
Moral—None outstanding.

CAST
Jim Lorraine.....J. B. Warner
Jessie Walton.....Dorothy Walton
Bill Baxter.....J. Morley
Bush McGraw.....Bill McCall
Jerry Hawkins.....Frank Rice

Producer—A. J. Kydas.
Footage—About 5000 feet.
Distributor—State Rights.

The Opinion

There is nothing to recommend this western beyond the fact that it is clean, and the atmosphere is convincing. You have seen many another like it in which a youth is wrongly accused, is trailed and brought to bay in a mountain cabin. The girl brings the man supposed to have been killed on the scene just at the right moment to prevent the sheriff taking the hero into custody and to expose the real culprits. Cheap localities should welcome this production as clean spirited amusement. Dorothy Walton, a pretty and talented new player, appears in the feminine lead.

"DANGEROUS BLONDE"—80%

(Adapted from "A New Girl in Town")

Reviewed May, 1924

Theme—College Girl's Struggle to Regain Father's Letters from Vamp**VALUE**

Photography—Very good—J. Rose.
 Moral standard—Fair.
 Story—Very good—Farce-Com.—Adults
 Star—Very good—Laura La Plante.
 Author—Very good—Hulbert Peetner.
 Direction—Very good—Robert F. Hill.
 Technique—Very good.
 Spiritual influence—Neutral.
 Moral—None.

CAST

Diana Faraday.....Laura La Plante
 Royall.....Edward Hearn
 Mr. Faraday.....Arthur Holt
 Gerald Skinner.....Philo McCullough
 Henry.....Rolfe Sedan

Producer—Universal.
 Footage—4919 feet.
 Distributor—Universal.

The Opinion

Taken in the spirit in which the director has meant it "The Dangerous Blonde" will be found highly amusing as a burlesque on the hen-pecked husband and the domineering wife. The scenes in which the wife "wipes up the floor" with the husband appear to be a trifle overdone, but the rough-and-tumble style of some of these scenes will appeal strongly to the cheaper element. Laura LaPlante is charming in the role of Diana Faraday. Margaret Campbell is an excellent comedienne and Arthur Hoyt is splendid in the role of the husband who blames his waywardness on his wife's determination to reform the world. The college football team at work, the romance of Diana Faraday with the college fullback, and her adventures in recovering her father's naughty letters are high lights of the picture.

"RIDGWAY OF MONTANA"—80%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Romance of Cattle Man and Capricious Flapper**VALUE**

Photography—Very good—H. Neumann
 Moral standard—Average.
 Story—Very good—Drama—Adults.
 Star—Good—Jack Hoxie.
 Author—Very good—W. MacLeod Raine
 Direction—Very good—Clifford S. Smith
 Technique—Very good.
 Spiritual influence—Neutral.
 Moral—None.

CAST

Buck Ridgway.....Jack Hoxie
 Aline Hanley.....Olive Hasbrouck
 Simon Hanley.....Herbert Fortier
 Steve Pelton.....Lou Mechan
 Rev. McNabb.....Chas. E. Thurston

Producer—Universal.
 Footage—4843 feet.
 Distributor—Universal.

The Opinion

Jack Hoxie is in usual form in this vigorous western production. Miss Hasbrouck is wonderfully well adapted to flapper roles and is at least half of the charm of "Ridgway of Montana." The locale of the picture is pleasing, ranging to the snow fields at the mountain tops. The thrills of the picture are about the average class showing the hero rescuing the girl from a runaway horse. The charm of the picture as before said centers in the capricious romance of the flapper who followed the man who refused to be vamped, into the new fields, then ran away after he had married her, and discovered that she really loved him when he rescued her from a bandit. A good bet for any theatre.

"SWORD OF VALOR"—65%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Romance and Adventures of an American Soldier in Spain**VALUE**

Photography—Average—Roland Price.
 Moral standard—Average.
 Story—Good—Melodrama—Family.
 Star—Good—Snowy Baker.
 Author—Good—Jefferson Moffit.
 Direction—Good—Duke Worne.
 Technique—Good.
 Spiritual influence—Neutral.
 Moral—None.

CAST

Captain Brooks.....Snowy Baker
 Ynez.....Dorothy Revier
 The Don.....Percy Challenger
 Elena.....Eloise Hesse

Producer—Phil Goldstone.
 Footage—About 4676 feet.
 Distributor—State Rights.

The Opinion

"The Sword of Valor" is a clean adventure story that will be enjoyed by the majority of neighborhood audiences. If the exhibitor acquaints his patrons with the fact that Snowy Baker is an Australian, a champion swimmer, life saver and athlete, it may help to pack his house. The picture is not out of the ordinary in any way, but presents a fast moving series of adventures in Spain in which an American army captain is called on to fight the battles of a pretty Spanish girl against an amorous gypsy. Duelling, rough-riding, romance and fascinating Spanish atmosphere are features of the picture. Pretty Dorothy Revier gives a good performance.

"BLUFF"—80%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Adventures of Dress Designer Who Succeeded Through Bluff

VALUE

Photography—Very good—A. Gilks.
Moral Standard—Average.
Story—Very good—Comedy—Adults.
Star—Very good—Agnes Ayres.
Author—Very good—Rita Weiman.
Direction—Very good—Sam Wood.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—Bluff makes bad foundation.

CAST

Betty Hallowell..... Agnes Ayres
Robert Fitzmaurice..... Antonio Moreno
Norton Conroy..... E. H. Calvert
Jack Hallowell..... Roscoe Karns
Aigy Henderson..... Arthur Hoyt

Producer—Paramount.
Footage—About 5000 feet.
Distributor—Famous Players-Lasky.

The Opinion

The adventure of a young woman designer who spent her last cent in a mad plunge for success is interesting. Posing as another woman known as "the fashion plate" but who has strangely disappeared, she is successfully bluffing her way to fortune when a detective suddenly appears on the scene to arrest her for embezzlement, a crime of which the other woman was guilty. The whole thing turns out to be a plot to prevent her brother from collecting from a political boss for injuries inflicted by the latter's automobile. Agnes Ayres gives a pleasing performance as the girl and is afforded an opportunity to wear pretty clothes. Antonio Moreno is attractive as the lover, and the cast throughout is good. This is a good general purpose feature.

"MLLE. MIDNIGHT"—80%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Romance and Escapades of Mexican Girl

VALUE

Photography—Very good—O. T. Marsh.
Moral standard—Average.
Story—Very good—Drama—Family.
Star—Very good—Mae Murray.
Author—Very good—John Russell.
Direction—Very good—R. Z. Leonard.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Renee De Quieres..... Mae Murray
Owen Burke..... Monte Blue
Corrales..... Robert McKim
Don Pedro De Quieres..... Robert Edeson
Padre Francisco..... Otis Harlan

Producer—Metro.
Footage—6678 feet.
Distributor—Metro.

The Opinion

"Mlle. Midnight" can be listed by the exhibitor as a good audience picture and suited to the regular program. It is not strong enough for a special. The usual dash of the risqué in which a display of Miss Murray's really beautiful form is exhibited, is present, but in a smaller degree than usual. The bulk of the story has to do with the escapades of a pretty French-Mexican girl who loves an American stranger, and defies her father's locks and bolts just to get a glimpse of him. The villain played excellently by Robert McKim is the usual fiery Mexican type. Miss Murray plays in a rather artificial way. The action of the picture is a bit jerky throughout. But in spite of its faults it should satisfy the average movie audience. It is different from the usual Mae Murray production, and not of the same elaborate type.

"UNTAMED YOUTH"—50%

(Adapted from "As the Cyclone Blows")

Reviewed May, 1924

Theme—Romance of Gypsy Girl and Religious Youth

VALUE

Photography—Average—J. A. Dubray.
Moral standard—Average.
Story—Average—Melodrama—Family.
Cast—Good—All-Star.
Author—Average—G. Marion Burton.
Direction—Average—Emile Chautard.
Technique—Poor.
Spiritual influence—Average.
Moral—None outstanding.

CAST

Marcheta.....Dorelys Perdue
Robert Ardis.....Lloyd Hughes
Joe Ardis.....Ralph Lewis
Pietro.....Joseph Swickard
Rev. Eli Loranger.....Joseph Dowling
Producer—Robertson-Cole.
Footage—About 5000 feet.
Distributor—F. B. O.

The Opinion

"Untamed Youth" is a good example of what overdrawn development and careless editing can do to a perfectly good story. Dorelys Perdue has possibilities, and can do better work than opportunity affords in "Untamed Youth." On the whole the picture is second rate, and suitable for the second and third rate theatre. The story treats of the romance of a favorite son of the village who was intended for the ministry, but who fell under the spell of a gypsy fortune teller. The girl gains a personal knowledge of God when her prayers are answered during a cyclone and the man is saved from death in the torrent. Quite a thrilling spectacle is presented in the cyclone scenes.

"TORMENT"—80%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Thieves Trapped by Earthquake in Yokohama Money Vault

VALUE

Photography—Very good—Arthur Todd
Moral standard—Good.
Story—Very good—Melodrama—Family
Star—Very good—Owen Moore.
Author—Very good—W. Dudley Pelley.
Direction—Very good—M. Tourneur
Technique—Very good.
Spiritual influence—Good.
Moral—Anguish causes regeneration.

CAST

Hansen.....Owen Moore
Mrs. Flint.....Maude George
Flint.....Joseph Kilgour
Fogarty.....George Cooper
Marie.....Bessie Love
Producer—M. C. Levee.
Footage—5422 feet.
Distributor—First National.

The Opinion

"Torment" as a production has something more to offer than merely a melodramatic story. The big spectacle of the picture and one which is remarkably well staged, is a reproduction of the earthquake at Yokohama. Buildings are seen crumbling and destruction within and without together with the trapping of a party of thieves in certain huge money vaults. The plot of the story centers about a scheme to rob Boris, who has been persuaded to sell the Russian crown jewels for the purpose of robbing him of the money. Boris is shot by one of the party in a scuffle over the money, but before he dies he converts Hansen, the leader of the gang, to a resolve to go straight. The cast gives an excellent performance.

"PRINTER'S DEVIL"—65%

(Adapted from a novel of the same name)

Reviewed May, 1924

Theme—Printer's devil aids new owner and rounds up bank robbers

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Com.-Melo.—Family.
Star—Good—Wesley Barry.
Author—Good—Julien Josephson.
Direction—Good—William Beaudine.
Technique—Good.
Spiritual influence—Neutral.
Moral—Discouragement brings success.

CAST

Brick Hubbard.....Wesley Barry
Sidney Fletcher.....Harry Myers
Vivian Gates.....Katherine McGulre
Lem Kirk.....Louis King
Ira Gates.....George Pierce
Producer—Warner Brothers.
Footage—About 6000 feet.
Distributor—Warner Brothers.

The Opinion

Harry Myers is really the funny man of "The Printer's Devil" in spite of the fact that Wesley Barry does his best to retain his reputation in a vehicle of few opportunities. The boy is perfectly human as portrayed by Wesley. The production as a whole is entertaining but ordinary.

"LONE WOLF"—80%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Gentleman Crook Who Rescues American Government Plans

VALUE

Photography—Very good—Del Clawson
Moral standard—Fair.
Story—Very good—Melodrama—Adults.
Star—Very good—Dorothy Dalton.
Author—Very good—Louis Jos. Vance.
Direction—Very good—S. E. V. Taylor.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Lucy Shannon.....Dorothy Dalton
Michael Lanyard.....Jack Holt
William Burroughs.....Wilton Lackaye
Bannon.....Tyrone Power
Clare Henshaw.....Charlotte Walker

Producer—John McKenn.
Footage—About 7000 feet.
Distributor—Associated Exhibitors.

The Opinion

"The Lone Wolf" has two angles for publicity that should prove of value to the exhibitor. It is based on a story by the celebrated author Louis Joseph Vance, and it presents two popular stars, Dorothy Dalton and Jack Holt. The plot of the story is hugely melodramatic, and quite romantic, inasmuch as the Lone Wolf, a gentleman thief, and a pretty feminine member of a gang of international thieves fall in love during a struggle over certain plans belonging to the American government. The Lone Wolf decides that he wants to go straight and undertakes to deliver the plans where they belong. In a thrilling acroplane chase the hero drops from one plane to another and regains possession of the plans which have been stolen from him. He delivers them concealed in a cigarette paper, and he and his sweetheart start life anew in America.

"LONE CHANCE"—80%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Youth Who Agrees to Prison Sentence for Sum of Money

VALUE

Photography—Very good—Not credited
Moral standard—Average.
Story—Very good—Melodrama—Family
Star—Very good—John Gilbert.
Author—Very good—Fred Jackson.
Direction—Very good—H. Mitchell.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None outstanding.

CAST

Jack Saunders.....John Gilbert
Margaret West.....Evelyn Brent
Lew Brody.....John Miljan
Governor.....Edward Tilton
Warden.....Frank Beal

Producer—Fox.
Footage—4385 feet.
Distributor—Fox.

The Opinion

"The Lone Chance" is a human sort of a tale presented on the screen in an interesting way. The plot is more or less sensational, and the characters are well portrayed by an excellent cast. The picture holds your attention. John Gilbert plays the role of a youth who came to the city in search of a girl who had jilted him, and also in search of wealth. Failing to find either, circumstances have forced him into the bread line. One day he is approached by a man who offers him twenty thousand dollars to take the blame of a murder in place of the governor's daughter who in self-defense has shot a man who wronged her. The promise to pardon him in a year is overlooked and the man is about to marry the girl when he escapes from prison and faces him. The girl turns out to be the one he loves. The story ends happily.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

June 15th to 30th, 1924

No. 7

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Plan Ahead for Next Year!

Two theatres started in one locality four years ago. Both started with houses of the same size. One has doubled its seating capacity and does the big business in its town: the other just a little better than makes expenses. Ever think why some theatres forge ahead and their proprietors grow rich, and others slow down and go under? It's because of management—because of the care given to selecting programs—and because the successful theatre always plans ahead, has an objective, and advertises! Any theatre that operates without aggressive advertising today is doomed. In the future all theatres must advertise—and the sooner they begin the better. Now is the time to sell your theatre and entertainment to the people of your neighborhood. That's something that is sure to count next year. It should be carefully done. Advertising should be persistent. It should be started right—and carried through. That's the kind that shows up in results. Make YOUR plans now for boosting business next year.

Index

Pct.	Play	Page	Pct.	Play	Page
50%	"Broadway or Bust"	90	90%	"Reckless Age"	96
65%	"Code of the Sea"	90	95%	"Sea Hawk"	96
80%	"Daring Youth"	93	80%	"Son of Sahara"	92
65%	"Fighting Sap"	92	90%	"Spirit of the U. S. A."	94
65%	"Good Bad Boy"	95	80%	"Those Who Dance"	92
90%	"Hold Your Breath"	91	80%	"Turmoil"	93
90%	"Listen Lester"	95	90%	"Wandering Husbands"	95
80%	"Marriage Cheat"	94	50%	"What Three Men Wanted"	96
65%	"Maytime"	94	65%	"White Moth"	90
80%	"Miami"	91	90%	"Women Who Give"	93

Published Semi-Monthly by Flint McNaughton
306 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220



NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

'WHITE MOTH'—65%

(Adapted from a story of the same name)

Reviewed June, 1924

Theme—Vamping Dancer Lured Into Marriage to Save Another from Her Net

VALUE
 Photography—Very good—A. L. Todd.
 Moral Standard—Fair.
 Story—Good—Drama—Adults.
 Star—Very good—Barbara La Marr.
 Direction—Good—Maurice Tourneur.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST
 "The White Moth".....Barbara LaMarr
 Robert Vantine.....Conway Tearle
 Gonzalo Montrez.....Charles DeRoche
 Douglas Vantine.....Ben Lyon

Producer—M. C. Levee.
 Footage—6571 feet.
 Distributor—First National.

THE OPINION

Good audience picture of slack morals. A successful play for sex appeal has been made in the charming person of Barbara La Marr. The picture is beautifully dressed, bright bits of comedy are interjected, and many suggestive touches that are apt to bring a laugh from the vulgarly inclined. This is not a picture for the neighborhood house.

'BROADWAY OR BUST'—50%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Adventures and Romances of Cowman on Broadway

VALUE
 Photography—Good—Virgil Miller.
 Moral standard—Average.
 Story—Average—Comedy—Family.
 Star—Good—Hoot Gibson.
 Direction—Average—Edward Sedgwick
 Technique—Fair.
 Spiritual Influence—Neutral.
 Moral—None.

CAST
 Dave Holles.....Hoot Gibson
 Virginia Redding.....Ruth Dwyer
 Jeff Peters.....King Zany
 Mrs. Dean Smythe.....Gertrude Astor

Producer—Universal.
 Footage—5272 feet.
 Distributor—Universal.

THE OPINION

Ordinary western comedy with a Broadway finish. It will suit the average audience in the cheaper class theatre, and may give satisfaction in some transient sections. The comedy in subtitles is projected somewhat obviously. Cow-man turned down by newly-rich sweetheart sells ranch and follows to Broadway with awkward chum and a couple of horses.

'CODE OF THE SEA'—65%

(Adapted from a story of the same name)

Reviewed June, 1924

Theme—Youth Overcomes Inherited Fear and Is Hero at Sea

VALUE
 Photography—Good—C. E. Schoenbaum
 Moral standard—Average.
 Story—Average—Melodrama—Family.
 Star—Good—Jacqueline Logan.
 Direction—Good—Victor Fleming.
 Technique—Good.
 Spiritual influence—Good.
 Moral—Strength lies not in prejudice.

CAST
 Bruce McDow.....Rod La Roque
 Jenny Hayden.....Jacqueline Logan
 Captain Hayden.....George Fawcett
 Ewart Radcli.....Maurice Flynn

Producer—Paramount.
 Footage—About 5000 feet.
 Distributor—Famous Players-Lasky.

THE OPINION

Story slender but serves purpose of general entertainment by reason of capable direction and sensationalism of storm at sea. The hero, weighted down by unjust prejudice caused through father's desertion of post with light ship, grows up to believe he is just such a coward. His sweetheart prevails on an old friend to make him mate of the light ship, and he proves hero by swimming through angry seas to the rescue of victims abroad doomed vessel.

"HOLD YOUR BREATH"—90%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Adventures of Girl Holding Down Gassed Brother's Job

VALUE

Photography—Excellent—Gus Peterson
Moral Standard—Average.
Story—Excellent—Comedy—Family.
Cast—Excellent—All-Star.
Direction—Excellent—Scott Sidney.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—Remember the soldiers.

CAST

The Girl..... Dorothy Devore
Her Fiancee..... Walter Hiers
Eccentric Millionaire..... Tully Marshall
Street Merchant..... Max Davidson

Producer—Al Christie.
Footage—5000 feet.
Distributor—W. W. Hodkinson Corp.

THE OPINION

One of the best slap-stick farce-comedies in many moons. Thrills on the order of "Safety Last" with the girl doing the stunts. Human interest mingles with comedy in the attempt of the fiance to finish a bungalow, and the effort of the girl to hold down her sick brother's reporting job. An interview with an eccentric millionaire, who suspects her of stealing a bracelet which is taken through the open window by a pet monkey, and a chase by the police during which the girl and the monkey climb a skyscraper, are the big features.

"MIAMI"—80%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Miami Romance Ends in Bootlegging Raid and Rescue of Girl

VALUE

Photography—Very good—Not credited
Moral Standard—Fair.
Story—Very good—Rom. Melo.—Adults.
Star—Very good—Betty Compson.
Direction—Very good—Alan Crosland.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Joan Bruce..... Betty Compson
Ranson Tate..... Lawford Davidson
Mary Tate..... Hedda Hopper
Grant North..... Ben F. Finney, Jr.

Producer—Tilford Cinema Corp.
Footage—6317 feet.
Distributor—W. W. Hodkinson Corp.

THE OPINION

Fascinating society romance with Florida backgrounds. This is a good summer picture for audiences not too particular about the moral influence. Very strong sex appeal is present throughout. Miss Compson is rather too mature for a closeup in a one-piece bathing suit. The finish of the picture presents a highly melodramatic raid on a bootlegger's headquarters on a lone island. A rescue before the revenue officers arrive and the usual reconciliation and marriage bells result. The supporting case is excellent.

Don't "Leave It to George!"

The fact that you subscribe to SCREEN OPINIONS doesn't insure the kind of pictures that will build up your theatre. SCREEN OPINIONS gives you the facts: it's up to YOU to study the analysis and opinion on each picture and select pictures for your program that will please your neighborhood. This should be given thought and time. It's worth it. It's a job for the proprietor. Don't "Leave it to George!" Look to your bookings yourself. The good pictures you show are what makes you grow.

"SON OF THE SAHARA"—80%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Romance of Algerian Sheikh and English Girl

VALUE

Photography—Very good—Not credited
 Moral standard—Average.
 Story—Very good—Drama—Adults.
 Cast—Very good—All-Star.
 Direction—Very good—Edwin Carewe.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Barbara.....Claire Windsor
 Raoul le Breton.....Bert Lytell
 Capt. Jean Duval.....Walter McGrail
 Tayma.....Rosemary Theby

Producer—Edwin Carewe.
 Footage—7456 feet.
 Distributor—First National.

THE OPINION

A picture women will like. It was photographed on the scene of the story in Africa, where at one point a couple of hundred camels hurry human cargo over the desert to attack the British fort. The role of the young sheik in love with the daughter of a British officer responsible for the death of his supposed father is splendidly portrayed by Bert Lytell. Claire Windsor is charming as the girl. The production is high-class throughout, and beautifully staged.

"THOSE WHO DANCE"—80%

(Adapted from a story of the same name)

Reviewed June, 1924

Theme—Sister's Struggle to Prove Innocence of Brother Framed for Murder

VALUE

Photography—Very good—Not credited
 Moral standard—Average.
 Story—Very good—Melodrama—Adults
 Cast—Very good—All-Star.
 Technique—Very good.
 Direction—Very good—Lambert Hillyer
 Spiritual Influence—Neutral.
 Moral—Blood will tell.

CAST

Rose Carney.....Blanch Sweet
 Vida.....Bessie Love
 Bob Kane.....Warner Baxter
 Joe the Crook.....Mathew Betz

Producer—Thomas H. Ince.
 Footage—7312 feet.
 Distributor—First National.

THE OPINION

Interesting production on prohibition theme. The melodramatic situations contain a great amount of suspense, and we predict excellent results. The action is fast and the plot never loses its grip. The battle of wits between the sister of the accused man and the bootlegger murderer, to save her brother who was employed on a bootlegging truck, is splendidly done. There is a punch in every foot of the film, and a fine cast interprets the story. The manufacture of whiskey in dirty joints within the city, and illustration of wood-alcohol blindness supplies something to think about.

"FIGHTING SAP"—65%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Misunderstood Son Saves Rich Mine from Crooks

VALUE

Photography—Good—Ross Fisher.
 Moral standard—Average.
 Story—Good—Melodrama—Family.
 Star—Average—Fred Thompson.
 Direction—Good—Albert Rogell.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Craig Richmond.....Fred Thompson
 Marjorie Stoddard.....Hazel Keener
 Charles Richmond.....Wilfrid Lucas
 Walter Stoddard.....George Williams

Producer—Harry J. Brown.
 Footage—About 5000 feet.
 Distributor—F. B. O.

THE OPINION

A picture that will be liked by the average audience. Some fair comedy intermingled with the early adventures of the hero who with his magnifying glass and wonderful trained horse, horns in on a gang of former jail birds posing as laborers in a scheme to possess a rich old mine belonging to the hero's father. The scenes about the mine have a good punch and action and plot are interesting. The players are capable.

"DARING YOUTH"—80%

(Especially prepared for the screen)

Reviewed May, 1924

Theme—Adventures of Girl Who Tried to Retain Freedom Though Married

VALUE

Photography—Very good—Not credited
 Moral standard—Average.
 Story—Very good—Drama—Family.
 Star—Very good—Bebe Daniels.
 Direction—Very good—Wm. Beaudine.
 Technique—Very good.
 Spiritual Influence—Average.
 Moral—Marriage basis does not change.

CAST

Miss Alita Allen.....Bebe Daniels
 John J. Campbell.....Norman Kerry
 Arthur James.....Lee Moran
 Winston Howell.....Arthur Hoyt

Producer—B. F. Zeidman.
 Footage—About 6000 feet.
 Distributor—Principal Pictures.

THE OPINION

A program picture with a punch. Humorous side of trying to keep on intimate terms with old friends of opposite sex after marriage successfully presented. Bebe Daniels is charming as the wife, and Norman Kerry is excellent as the husband. Lee Moran as the rejected lover who remains "the man between," is funny as always. This is a picture that will interest young and old—not a dull moment, and strictly modern.—The tale ends in a fight in which husband beats up lover, and wife smashes latter over head with elopement suitcase.

"WOMEN WHO GIVE"—90%

(Adapted from "Cape Cod Folks")

Reviewed June, 1924

Theme—Romance and Tragedy in Lives of Fisherfolk

VALUE

Photography—Excellent—P. Hilburn.
 Moral standard—Good.
 Story—Excellent—Drama—Family.
 Cast—Excellent—All-Star.
 Direction—Excellent—Reginaid Barker
 Technique—Excellent.
 Spiritual Influence—Average.
 Moral—Sincerity in love.

CAST

Emily Swift.....Barbara Bedford
 Jonathan Swift.....Frank Keenan
 Becky Keeler.....Renee Adoree
 Capt. Joe Cradlebow.....Robert Frazer

Producer—Louis B. Mayer.
 Footage—7440 feet.
 Distributor—Metro.

THE OPINION

Vigorous, life-like development of the plot supplies an important argument for the entertainment value of "Women Who Give." Character portrayal is excellent, with Frank Keenan and Robert Fraser in the lead. The feminine side of the cast is also strongly fortified with Renee Adoree. Plenty of human interest and fisher-village atmosphere, tips of comedy, much pathos, and a realistic storm at sea are among the attractions, together with a fascinating story of love and tragedy as it happens among fisherfolk. The picture presents men and women of character.

"TURMOIL"—80%

(Adapted from the play of the same name)

Reviewed May, 1924

Theme—Circumstances Force Poetic Son of Industrial King to Business Captaincy

VALUE

Photography—Very good—C. Stumar.
 Moral standard—Average.
 Story—Very good—Drama—Family.
 Cast—Very good—All-Star.
 Direction—Very good—Hobart Henley.
 Technique—Very good.
 Spiritual Influence—Average.
 Moral—Parents should direct children.

CAST

Bibbs Sheridan.....George Hackathorne
 Jas. Sheridan, Sr.....Emmett Corrigan
 Mary Vertrees.....Eleanor Boardman
 Jim Sheridan, Jr.....Theodore Von Eitz

Producer—Universal.
 Footage—6741 feet.
 Distributor—Universal.

THE OPINION

In "The Turmoil" a sensational quality has been aimed at by the director which he has succeeded in obtaining; and the spectacle of the collapsing viaduct and bursting dam should prove a box office asset, although to the practiced eye it appears a bit fakish. The picture is nicely staged and sustains human interest which links it more substantially to the famous author than anything else. George Hackathorne gives an outstanding performance. The picture is a safe bet for the average theatre.

"MAYTIME"—65%

(Adapted from musical play of the same name)

Reviewed June, 1924

Theme—Romance of Rich Man's Daughter and Gardener's Son

VALUE

Photography—Very good—Karl Struss.
Moral standard—Average.
Story—Average—Rom. Melo.—Family.
Cast—Very good—All-Star.
Direction—Good—Gasnier.
Technique—Average.
Spiritual influence—Neutral.
Moral—Love is not respecter of station.

CAST

Otilie Van Zandt.....Ethel Shannon
Richard Wayne.....Harrison Ford
Matthew.....William Norris
Alice Tremaine.....Clara Bow

Producer—B. P. Schulberg.
Footage—7500 feet.
Distributor—Preferred.

THE OPINION

The hoop skirt and pantalette period of the eighteenth century gives a picturesque setting to the first reels of "Maytime," a romance of old New York. The story is not substantial enough to prove greatly absorbing separated from the musical setting which it enjoyed on the stage, and the dividing of the plot between two periods makes it still more difficult to sustain interest. Some attractive ballet scenes are interjected and an old romance is revived in grandchildren of ancient lovers.

"SPIRIT OF THE U. S. A."—90%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Father Reaps Tragedy Through Blind Idolatry of Least Deserving Son

VALUE

Photography—Excellent—Ross Fisher.
Moral standard—Good.
Story—Excellent—Melodrama—Family.
Star—Excellent—Johnny Walker.
Direction—Excellent—Emory Johnson.
Technique—Excellent.
Spiritual influence—Good.
Moral—Undaunted ardor of youth.

CAST

Johnnie Gains.....Johnny Walker
Mary Gains.....Mary Carr
Thomas Gains.....Carl Stockdale
Gretchen Schultz.....Gloria Grey

Producer—F. B. O.
Footage—8312 feet.
Distributor—F. B. O.

THE OPINION

The fact that this production is similar in theme to "Over the Hill" is not apt to interfere with its popularity. The direction was conducted in sympathy with the story, and one of the picture's attractions is its wealth of homely detail. An impression of what the arrival of the American boys in France meant to besieged sections is a masterful achievement. A battle between two aeroplanes in mid-air, and the wrecking of a dam in which, by a clever trick of photography, two people are apparently swallowed up, are features. Father's blow prevents hero serving with regular army.

"MARRIAGE CHEAT"—80%

(Adapted from a story of the same name)

Reviewed June, 1924

Theme—Romance of Clergyman with Woman Thrown by Sea on Tropical Isle

VALUE

Photography—Excellent—Henry Sharp.
Moral Standard—Fair.
Story—Very good—Drama—Adults.
Cast—Very good—All-Star.
Direction—Very good—J. G. Wray.
Technique—Very good.
Spiritual Influence—Average.
Moral—Not clearly outlined.

CAST

Helen Canfield.....Leatrice Joy
Paul Mayne.....Percy Marmont
Bob Canfield.....Adolphe Menjou
Rosie.....Laska Winter

Producer—Thomas H. Ince.
Footage—6622 feet.
Distributor—First National.

THE OPINION

"The Marriage Cheat," presented with a musical setting of Hawaiian melodies is fascinatingly romantic. The picture bears unmistakable evidence of having been photographed in the tropics. Surf scenes and long distance coast line shots are beautiful. Leatrice Joy was never more charming than in this production. Adolph Menjou's "heavy" is flawless. Many natives are employed. Laska Winter exhibits unusual talent.

"GOOD BAD BOY"—65%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Story of Boy Whose Drunken Father Won Success with Invention

VALUE

Photography—Good—William Marshall
Moral standard—Good.
Story—Good—Comedy-Drama—Family.
Cast—Good—All-Star.
Direction—Good—Edward F. Cline.
Technique—Good.
Spiritual influence—Average.
Moral—Children often misunderstood.

CAST

Billy Benson.....Joe Butterworth
Mary Fawcett.....Mary Jane Irving
Judge Fawcett.....E. W. David
John Benson.....Forrest Robinson

Producer—B. F. Zeidman.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Good picture for neighborhood sections. Children will like it as well as adults. Joe Butterworth is capable and attractive as the boy and Mary Jane Irving does well as the girl. The clever dog Brownie is a feature of the production, and the excellent portrayals of Ma and Pa Benson by Lucy Beaumont and Forrest Robinson will surely be enjoyed. Wholesome comedy is the picture's biggest attraction.

"LISTEN LESTER"—90%

(Adapted from a story of the same name)

Reviewed May, 1924

Theme—Romance and Adventures of Rich Flirt Pursued by Woman

VALUE

Photography—Excellent—J. Stumar.
Moral Standard—Fair.
Story—Excellent—Comedy—Family.
Cast—Excellent—All-Star.
Direction—Excellent—Wm. A. Seiter.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—You can't get away from fate.

CAST

Listen Lester.....Harry Myers
Arbutus Quilty.....Louise Fazenda
Col. Dodge.....Alec Francis
Mary Dodge.....Eva Novak

Producer—Sacramento Pict. Corp.
Footage—About 6000 feet.
Distributor—Principal Pictures.

THE OPINION

Bubbling with clean humor and played by a splendid cast. Production is attractively dressed. Majority of action takes place in a fashionable hotel where house detective Lester endeavors to regain for a rich guest a packet of letters from a woman who pursues him. With the assistance of the hotel clerk he enters on a series of adventures which ends in his getting battered in a fake kidnapping stunt. A happy ending with the rich man discovering he loves the woman who he thought pursued him for his money brings one of the best pictures of the season to a close.

"WANDERING HUSBANDS"—90%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Wife's Ruse Causes Husband to Make Final Choice for Her or Vamp

VALUE

Photography—Excellent—Not credited.
Moral Standard—Average.
Story—Excellent—Drama—Adults.
Star—Excellent—Lila Lee.
Direction—Excellent—Wm. Beaudine.
Technique—Excellent.
Spiritual Influence—Average.
Moral—Error uncovered thru crises.

CAST

George Moreland.....James Kirkwood
Diana Moreland.....Lila Lee
Marilyn Foster.....Margaret Livingston
Percy.....Eugene Pallette

Producer—Regal Pictures, Inc.
Footage—6306 feet.
Distributor—W. W. Hodkinson Corp.

THE OPINION

Lila Lee returns to her own in "Wandering Husbands" in which she gives an unusually fine performance. She also looks well and dresses well. The theme is the same as has been used in many other picture productions. The heart interest is well developed, and details of everyday life are introduced in a consistent flow. The ruse to get her husband out in a leaky boat is rather far-fetched, but will please the average audience. Moral is well pointed.

"WHAT THREE MEN WANTED"—50%

(Especially prepared for the screen)

Reviewed June, 1924

Theme—Plot to Gain Possession of Girl's Property by Foreclosure

VALUE

Photography—Average—Not credited.
 Moral standard—Average.
 Story—Average—Com.—Melo.—Family.
 Star—Average—Miss Dupont.
 Direction—Average—Paul Burns.
 Technique—Average.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Harriet Lancaster.....Miss Dupont
 Billy Lambert.....Jack Livingston
 Marion Fair.....Catherine Murphy
 Sir Oliver.....Robert Boulder

Producer—Jesse J. Goldberg.
 Footage—About 5000 feet.
 Distributor—State Rights.

THE OPINION

This is essentially a cheap theatre production. The story is a bit improbable, and the development of the plot flimsy. An uncle on his way from England to save his niece's property from the loan shark, a youth hired to impersonate him, and the accompanying adventures and romance are the high lights of the story.

"SEA HAWK"—95%

(Adapted from a story of the same name)

Reviewed June, 1924

Theme—Brother's Perfidy Makes English Peer Galley Slave

VALUE

Photography—Excellent—N. Brodin.
 Moral standard—Fair.
 Story—Superior—Drama—Family.
 Cast—Excellent—All-Star.
 Author—Superior—Rafael Sabatini.
 Direction—Superior—Frank Lloyd.
 Technique—Excellent.
 Spiritual Influence—Average.
 Moral—None.

CAST

Sir Oliver Tresillian.....Milton Sills
 Rosamund Godolphin.....Enid Bennett
 Lionel Tresillian.....Lloyd Hughes
 Jasper Leigh.....Wallace Beery
 Sir John Killigrew.....Marc MacDermott

Producer—First National.
 Footage—12045 feet.
 Distributor—First National.

THE OPINION

"The Sea Hawk" looks like a money-maker. It is based on a story of the sea. The picture is a truly big one—a genuine special. Moorish, English and Spanish ships of the period are remarkably authentic as to type and fittings. Realism in every detail has been obtained. The picture has an educational quality in that it gives an accurate idea of the civilization of the period and of the fearful brutality of the galley system.

"RECKLESS AGE"—90%

(Adapted from "Love Insurance")

Reviewed June, 1924

Theme—Romance of Youth Who Defeats Plot to Marry Girl for Money

VALUE

Photography—Excellent—Wm. Fildew.
 Moral standard—Average.
 Story—Excellent—Comedy—Family.
 Star—Very good—Reginald Denny.
 Direction—Excellent—Harry Pollard.
 Technique—Excellent.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Dick Minot.....Reginald Denny
 Cynthia Meyrick.....Ruth Dwyer
 Henry Trimmer.....Hayden Stevenson
 Lord Harrowby.....William Austin

Producer—Universal.
 Footage—6954 feet.
 Distributor—Universal.

THE OPINION

A good bet for the average house, spirited and humorous throughout. Reginald Denny appears to advantage in the role of an insurance detective who falls in love with a girl about to be married to an impoverished title whose owner has insured himself heavily against possible failure of the marriage to take place. The star exhibits a decided talent for an original type of comedy entailing hand gestures and facial expressions that cause a riot of laughter. Ruth Dwyer is delightful as the girl. The cast is good throughout. A fight in a newspaper office, and a race with the train in a Ford car by lovers on the "outs," are features.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

July 1st to 15th, 1924

No. 8

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Again We Say It—Plan Ahead!

In the last issue of Screen Opinions, we pointed out the importance of exhibitors planning ahead. The policy of working along from week to week is wrong. You will never forge ahead in a big way unless you plan ahead and work your plan. Starting with August, what are YOU planning to do to increase your attendance and profits for the next year? You will show good programs, run your house in a high class way, see to ventilation, be courteous to the public. But will strangers know about what pains you are taking for their benefit? Not unless you advertise. You must make advertising do more and more for you. Make it bring strangers to your theatre, build up confidence and prestige, educate the public to what your theatre stands for—what you are doing, the features and programs you are showing. The only way to do this effectively and in a real way is to **ADVERTISE, SYSTEMATICALLY**—according to a plan. Subscribers are welcome to write to us for specific advice.

Index

Pct.	Play	Page	Pct.	Play	Page
65%	"Back Trail"	104	65%	"Spitfire"	98
80%	"Bedroom Window"	104	80%	"Tiger Love"	99
90%	"Behind the Curtain"	102	50%	"Traffic in Hearts"	98
80%	"Dark Stairways"	100	90%	"True as Steel"	101
90%	"For Sale"	102	80%	"\$20 a Week"	100
50%	"Getting Her Man"	99	50%	"Valley of Hate"	101
65%	"Guilty One"	100	65%	"Western Luck"	101
90%	"Perfect Flapper"	99			



Published Semi-Monthly by Flint McNaughton
808 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Suite 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	85%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"TRAFFIC IN HEARTS"—50%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Girl's romance almost shattered by father's greed

VALUE

Photography—Good—Lucien Andriot.
Moral standard—Good.
Story—Average—Melodrama—Family.
Star—Good—Mildred Harris.
Direction—Average—Scott Dunlap.
Technique—Average.
Spiritual influence—Good.
Moral—Right is might.

CAST

Alice Hamilton..... Mildred Harris
Lawrence Haller..... Robert Fraser
John Hamilton..... Charles Wellsley
Jerry..... Betty Morrissey

Producer—C. B. C.
Footage—About 5900 feet.
Distributor—C. B. C.

THE OPINION

Good selling title has little to do with plot. Interesting story of battle between selfish and unselfish influences introduces fair amount of human interest. Youth's dream of building tenements for poor opposed by sweet-heart's father results in establishment of community center. Vigorous fist fighting between hero and gangster will please men.

"SPITFIRE"—65%

(Adapted from "Plaster Saints")

Reviewed July, 1924

Theme—Adventures of rich girl who resents family's hypocrisy

VALUE

Photography—Good—Walter Brown.
Moral standard—Average.
Story—Good—Melo-Drama—Adults.
Star—Good—Betty Blythe.
Direction—Good—Christy Cabanne.
Technique—Good.
Spiritual influence—Neutral.
Moral—None outstanding.

CAST

Jean Bronson..... Betty Blythe
Douglas Kenyon..... Elliott Dexter
Joshua Carrington..... Burr McIntosh
Horace Fleming..... Lowell Sherman

Producer—Murray W. Garsson.
Footage—6109 feet.
Distributor—Pathe.

THE OPINION

Program feature for transient and cheap theatres. Betty Blythe looks and dresses well. Cast attractive and capable. A dash of the risqué in "leg show" behind scenes at theatre, and closeup of Betty Blythe in tights. The vehicle is not the right sort for Miss Blythe, who has qualifications beyond what the role she plays requires.

Don't Overlook Children

Get the children rooting for you. They drag the grown folks into the theatre. Study out ways to win interest of the boys and girls. SCREEN OPINIONS has a plan which will be outlined shortly—a plan that will get your neighborhood talking about your theatre, get children coming regularly for a purpose. At the same time you make your appeal to every member in the home.

"PERFECT FLAPPER"—90%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Misguided flapper finds lover likes old-fashioned girl

VALUE

Photography—Excellent—J. Van Trees.
Moral standard—Average.
Story—Average—Comedy—Family.
Star—Excellent—Colleen Moore.
Direction—Excellent—John F. Dillon.
Technique—Excellent.
Spiritual influence—Good.
Moral—Vices destroy feminine charm.

CAST

Tommie Lou Pember.....Colleen Moore
Dick Traylor.....Sydney Chaplin
Gertrude Traylor.....Phyllis Haver
Reed Andrews.....Frank Mayo

Producer—First National
Footage—7000 feet.
Distributor—First National.

THE OPINION

Opening reels may raise a question as to picture's adaptability for adolescents. The climax proves that the flapper in danger from the modern tendency toward vulgar dancing, cigarette smoking and cocktails, should see it. Much footage is given to the flapper becoming a victim to a glass of grape juice with a "kick"; and a good deal of what may seem deplorable comedy is extracted from this situation. Sydney Chaplin and Colleen Moore make a good comedy team, and Frank Mayo is the perfect lover. Should be as popular as "Flaming Youth"—has better moral balance.

"TIGER LOVE"—80%

(Adapted from "El Gato Montes")

Reviewed July, 1924

Theme—Romance of outlaw youth and daughter of don

VALUE

Photography—Excellent—C. G. Clarke.
Moral standard—Average.
Story—Very good—Drama—Adults.
Star—Very good—Estella Taylor.
Direction—Very good—George Melford.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Wildcat.....Antonio Moreno
Marcheta.....Estelle Taylor
The Mayor.....David Torrence
The Hunchback.....Snitz Edwards

Producer—Paramount.
Footage—About 5,000 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Spanish atmosphere delightfully portrayed. Antonio Moreno exceptionally well suited to role of outlaw youth who stole from rich to give to poor. The romance which brings the youth and the beautiful daughter of a don together has the tang of adventure. The picturesque lover becomes more interesting when he discovers that he also is the child of a Spanish don, and worthy the love of the beautiful Marcheto. Title rightfully suggests sex appeal which appears in a minor degree avoiding objectionable extremes. Excellent cast and interesting types. Laboratory and camera work above par. Safe bet for any theatre.

"GETTING HER MAN"—50%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Romance and mistaken identity in girl detective's Alaskan adventure

VALUE

Photography—Average—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Star—Good—Ora Carew.
Direction—Average—Tom Gibson.
Technique—Average.
Spiritual influence—Neutral.
Moral—None.

CAST

Doris Stanton.....Ora Carew
Ben Daniels.....Jay Morley
Warren Bates.....Arthur Wellington
Mona.....Helen Howell

Producer—Gerson Pictures Corporation
Footage—About 4800 feet.
Distributor—State Rights.

THE OPINION

Average romance of the northland—should satisfy in cheap sections. Ora Carew attractive and plays intelligently. Rest of cast only fair. Average suspense—most exciting feature: kidnapped girl's adventures and escape.

"DARK STAIRWAYS"—80%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Adventures of youth convicted of theft at rich father's death

VALUE

Photography—Very good—W. Thornley
Moral standard—Average.
Story—Very good—Melodrama—Family
Star—Very good—Herbert Rawlinson.
Direction—Very good—Robert Hill.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Sheldon Polk.....Herbert Rawlinson
Sunny Day.....Ruth Dwyer
Frank Farnsworth.....Hayden Stevenson
"Dippy" Blake.....Robert E. Homans

Producer—Universal.
Footage—5030 feet.
Distributor—Universal.

THE OPINION

Good general purpose feature of the mystery type. The action is quite rapid from the moment that the hero's father is found dead of heart failure, simultaneously with the disappearance of a diamond necklace given in security for a sum of money being delivered by his son. Herbert Rawlinson gives a satisfactory performance as the son wrongly accused of stealing the money. Ruth Dwyer is charming as the sweetheart. A good cast supports the star. Average underworld atmosphere, a dash of humor in the development of the hero role, but no startling spectacular or sensational moments occur.

"GUILTY ONE"—65%

(Adapted from a play of the same name)

Reviewed July, 1924

Theme—Wife's flirtation creates situation in which husband is suspected of murder

VALUE

Photography—Very good—Faxon Dean.
Moral standard—Average.
Story—Average—Drama—Adults.
Star—Good—Agnes Ayres.
Direction—Good—Joseph Henabery.
Technique—Good.
Spiritual influence—Neutral.
Moral—Careless actions far-reaching.

CAST

Irene Short.....Agnes Ayres
Donald Short.....Edward Burns
Philip Dupre.....Stanley Taylor
Seaton Davies.....Crauford Kent

Producer—Paramount.
Footage—5365 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Star's opportunities limited. Agnes Ayres dresses the part well and does her best with a role that calls for little else than posing. The story in which a wife flirts with influential man to gain opportunity for architect husband, has little originality, and wife's detection of murderer through intuition rather far-fetched. Our impression is that adaptation is faulty.

"\$20 A WEEK"—80%

(Adapted from "The Adopted Father")

Reviewed July, 1924

Theme—Posing as bookkeeper man saves friend's family from financial ruin

VALUE

Photography—Very good—H. Fishbeck.
Moral standard—Good.
Story—Very good—Com.—Dra—Family
Direction—Very good—H. Weight.
Technique—Very good.
Spiritual Influence—Average.
Moral—You cannot thrive on idleness.

CAST

John Reeves.....George Arliss
William Hart.....Taylor Holmes
Muriel Hart.....Edith Roberts
Chester Reeves.....Ronald Coleman

Producer—Distinctive Pictures.
Footage—5990 feet.
Distributor—Distinctive.

THE OPINION

Good audience picture but not a suitable vehicle for George Arliss. Situation interesting and different, but Taylor Holmes in an eccentric comedy role walks away with the picture. Edith Roberts is delightful, and little Joseph Donohue is easily master of the child role. The picture moves at a too leisurely pace to the climax. George Arliss plays a rich man who, trying to prove he can live on \$20 a week, takes a job in the office of the son of a former friend, who adopts him as a father to punish his sister for adopting a child.

"TRUE AS STEEL"—90%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Problem of business woman's contact with business men**VALUE**

Photography—Excellent—John Mescal.
 Moral standard—Fair.
 Story—Excellent—Drama—Adults.
 Cast—Excellent—All-Star.
 Direction—Excellent—Rupert Hughes.
 Technique—Excellent.
 Spiritual influence—Neutral.
 Moral—None outstanding.

CAST

Mrs. Eva Boutelle.....Aileen Pringle
 Frank Parry.....Huntley Gordon
 Mrs. Mary Parry.....Cleo Madison
 Harry Boutelle.....Norman Kerry
 Producer—Goldwyn.
 Footage—About 6000 feet.
 Distributor—Goldwyn.

THE OPINION

With beautiful Aileen Pringle in the feminine lead, and the sex idea played to the limit, one would have guessed that Elinor Glyn had written "True as Steel" had not Rupert Hughes' name appeared as the author. The picture is beautifully mounted, Miss Pringle dressed the intellectually passionate role of Mrs. Eva Boutelle tastefully, and the story which is really something different, presents woman in the most extreme situation in which she could find herself in trying to put a business deal over with a fascinating man, equally fascinated by herself. The fact that the woman's husband lives on her earnings gathers considerable sympathy to her side. And after all she errs but once, then decides that she has no right to wreck four lives just for one brief moment of madness.

"VALLEY OF HATE"—50%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Romance of moonshine district of South Carolina**VALUE**

Photography—Average—Ernest Miller.
 Moral standard—Average.
 Story—Average—Melodrama—Family.
 Cast—Good—All-Star.
 Direction—Average—Russell Allen.
 Technique—Average.
 Spiritual influence—Neutral.
 Moral—None.

CAST

Millie Hendricks.....Helen Ferguson
 Harvey Swope.....Raymond McKee
 Bob Darley.....Ralph Yearsley
 Jim Darley.....Wilfred Lucas
 Producer—Russell Production.
 Footage—About 4900 feet.
 Distributor—State Rights.

THE OPINION

Average entertainment value—correct southern mountain atmosphere. Good suspense and interesting romance. Barn fire from which heroine bound with a chain by unwelcome lover is rescued by handsome stranger who loves her, is spectacular feature. Sombre story with no bright moments. Good feature of its class for transient or cheap theatres.

"WESTERN LUCK"—65%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Adopted son thwarts scheme to gain possession of ranch**VALUE**

Photography—Good—Not credited.
 Moral standard—Average.
 Story—Good—Melodrama—Family.
 Star—Good—Charles Jones.
 Direction—Good—George Beranger.
 Technique—Good.
 Spiritual influence—Neutral.
 Moral—None.

CAST

Larry Campbell.....Charles Jones
 Betty Gray.....Beatrice Burnham
 James Evart.....Pat Hardigan
 Lem Pearson.....Tom Lingham
 Producer—Fox.
 Footage—5020 feet.
 Distributor—Fox.

THE OPINION

Ordinary western enlivened with a cow-man's trip to New York, and a race back to the old ranch to beat the villain at his own game. A fire scene in the early part of the picture is an attraction, as is also good riding of spirited horses. The star does well and is supported by a capable cast.

"BEHIND THE CURTAIN"—90%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Gangster uncovers crime of spiritualist murderer

VALUE

Photography—Excellent—J. Rose.
Moral Standard—Average.
Story—Excellent—Romantic—Family.
Cast—Excellent—All Star.
Direction—Excellent—C. Franklin.
Technique—Excellent.
Spiritual—Influence—Neutral.
Moral—None outstanding.

CAST

Sylvia Bailey.....Lucille Rickson
Hugh Belmont.....Johnny Harron
Laura Bailey.....Winifred Bryson
George Belmont.....Charles Clary
Producer—Universal.
Footage—4875 feet.
Distributor—Unlversal.

THE OPINION

Something different. Unusual combination of romance, fake spiritualism, murder mystery, and scarlet love affair, with human interest the goal of the director. Lucille Rickson and Johnny Harron play the prettiest love sketch seen on the screen in many a day—a love story of uncontaminated youth. George Cooper is excellent as the gangster who, attracted by a professional medium's advertisement that "There is no death," visits a seance and later convicted of murder reveals fake spiritualist and criminal. Winifred Bryson is excellent as the woman trusting against reason in millionaire lover. Excellent entertainment—a surprise at every turn.

"FOR SALE"—90%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Victim of father's financial crisis saved by generosity of bridegroom

VALUE

Photography—Excellent—T. D. McCord
Moral standard—Average.
Story—Good—Drama—Family.
Cast—Excellent—All-Star.
Direction—Excellent—Geo. Archinbaud.
Technique—Excellent.
Spiritual influence—Neutral.
Moral—None outstanding.

CAST

Eleanor Bates.....Claire Windsor
Joseph Hudley.....Adolph Menjou
Allan Penfield.....Robert Ellis
Mrs. Bates.....Mary Carr
Producer—First National.
Footage—7480 feet.
Distributor—First National.

THE OPINION

Claire Windsor is charming and wears clothes women will envy. Not much originality in story. Direction and cast raised to high standard. Character development of victim of father's financial embarrassment has strong human interest. Types and interesting character outline a feature. Scenes in Apache dive, and automobile accident sensational features. Production, beautifully set, should be good box office draw. Advertise on clothes, cast and marriage market idea.

Your Protection

The first thing the successful exhibitor needs is good pictures. The pictures are the goods he delivers, and if he doesn't please his customers they will go elsewhere. The worst of it is that you may not know when people are dissatisfied. Figure every poor picture costs you many future admissions. The safest protection you can enjoy in pictures is the rating and information in SCREEN OPINIONS. You can bank on the facts as given—follow them and you will be safe.

These Are My Standards

Well managed businesses establish standards for their guidance and for the benefit of customers. Your theatre is no exception to the rule. These standards are suggested:

1. I will always aim to show pictures that will offend no one—child, young men and women, fathers or mothers.
—to avoid censorship—to eliminate friction with Church organizations—to offend no sensitive and exacting patron.
2. I will aim to have a well rounded program every day that will provide a harmonious entertainment for every patron.
—because this is the sure way of making my business pay.
3. I will endeavor to operate my theatre in a way that will please patrons and afford protection to every one at all times.
—I will see that the crowds are handled without unnecessary confusion—make sure my theatre is safe for young girls, relieving the minds of parents.
4. I will carefully select my feature, aiming to provide features of exceptional interest to the people in my neighborhood—especially seeking to book pictures that give people “something to carry away with them.”
—pictures that leave a moral with every patron, making them better for having seen the picture.
5. I will conduct my theatre on the same basis that a bank or retail store is conducted.
—on a progressive, business-like basis—making everybody who comes feel they have received their money's worth, and making it their desire to come again.
6. I will adopt a definite advertising policy, lay out an advertising plan—and follow that plan through during the coming season.
—placing my theatre before the people in my locality through the printed word in different forms and other suitable ways.
7. I will provide music that will please my patrons and assist in making the time spent in my theatre more enjoyable.
—in this way giving an additional mental relaxation and enjoyment that will make my theatre an especial attraction to many.

"BEDROOM WINDOW"—80%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Family lawyer commits murder to cover theft

VALUE

Photography—Very Good—L. G. Wilky.
 Moral Standard—Average.
 Story—Very good—Melo.—Family.
 Cast—Very good—All-Star.
 Direction—Very good—Wm. de Mille.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Ruth Martin.....May McAvoy
 Frank Armstrong.....Malcolm MacGregor
 Robert Delano.....Ricardo Cortez
 Frederick Hall.....Robert Edeson

Producer—Paramount.
 Footage—6550 feet.
 Distributor—Famous Players—Lasky.

THE OPINION

Peppy mystery story with dashes of comedy put across by Ethel Wales. Not a typical William de Mille production, but good audience stuff. Human interest plays a negligible part in the picture, the action of which is mostly concerned in discovering who fired the shot that killed Ruth Martin's father. A middle-aged aunt, played by Ethel Wales, takes the case into her own hands, climbs through a window across a narrow alleyway via an ironing board and the help of the servants, finds marks of powder on the window curtains, and incidentally brings the dead man's lawyer to bay.

"BACK TRAIL"—65%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Adventures of shell-shocked soldier framed for train robbery

VALUE

Photography—Good—Harry Neumann.
 Moral Standard—Average.
 Story—Good—Melodrama—Family.
 Star—Good—Jack Hoxie.
 Direction—Good—Clifford Smith.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Jeff Prouty.....Jack Hoxie
 The Tramp.....Alton Stone
 Ardis Andrews.....Eugene Gilbert
 "Gentleman Harry".....Claude Peyton

Producer—Universal.
 Footage—4615 feet.
 Distributor—Universal.

THE OPINION

Ordinary western melodrama with plenty of good riding, attractive scenery, and cattle-ranch atmosphere. Jack Hoxie does best with the role of an ex-soldier whose memory is impaired by shell-shock. A trench acquaintance, believing him dead, exchanges his identification tag, and later frames him for a train robbery which he himself committed. A pleasing romance is introduced in the plot.

Ballyhoo Bunk

You need to depend on the unbiased, independent, honest and accurate SCREEN OPINIONS for good pictures. The ballyhoo advertising of pictures, aimed to stampede exhibitors and force them to book new features that may or may not be what is claimed, gives the exhibitor no protection. The rankest lemons have sold big under the strongest advertising. This gambling on pictures is what puts the biggest harpoon into the profits and prestige of any theatre.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

July 15th to 31st, 1924

No. 9

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Winking in the Dark Won't Get You Anything!

You've heard of the story of the young man who winked at his girl in the dark.

He knew he winked at her: but the effort was lost, she didn't.

That is a mistake many exhibitors are making. They select pictures carefully, provide excellent programs, have comfortable seats, provide good music and afford a real service. They know they have daily entertainment the public wants—**BUT THE PEOPLE DON'T KNOW IT!**

The people in your locality will never know a quarter of the good things about your theatre unless you tell them—and tell them often and persistently.

You've got to advertise—if you don't your competitor who does—and does it properly—is going to make you play second fiddle. Even having better pictures won't save you—**BECAUSE THE PEOPLE WON'T KNOW ABOUT IT.**

SCREEN OPINIONS will soon announce plans you can use in advertising your house and service in a systematic and effective way.

Index

Pct.	Play	Page	Pct.	Play	Page
90 %	"Captain January"	108	80 %	"Recoil"	111
90 %	"Changing Husbands"	110	80 %	"Revelation"	107
80 %	"Code of the Wilderness"	112	65 %	"Romance Ranch"	111
65 %	"Down by the Rio Grande"	108	50 %	"Sixth Commandment"	107
80 %	"Fight and Win" (Series)	112	80 %	"Swords and the Woman"	108
65 %	"Heart Buster"	106	80 %	"There's Millions in It"	111
65 %	"In Fast Company"	106	65 %	"Unguarded Women"	107
90 %	"Montmartre"	112	80 %	"Young Ideas"	110



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"HEART BUSTER"—65%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Adventures of westerner preventing marriage of girl to crook

VALUE
 Photography—Good—Daniel Clark.
 Moral standard—Fair.
 Story—Good—Com.—Melo.—Family.
 Star—Good—Tom Mix.
 Direction—Good—Jack Conway.
 Technique—Good.
 Spiritual influence—Neutral.
 Moral—With a will there's a way.

CAST
 Tod Walton.....Tom Mix
 Rose Hillyer.....Esther Ralston
 Edward Gordon.....Cyril Chadwick
 Justice of Peace.....W. Courtright
 Producer—Fox.
 Footage—4500 feet.
 Distributor—Fox.

THE OPINION

Ordinary western lacks punch of average Tom Mix production. Funny stunt shows hero rounding up clergymen of the district to outdo crook bridegroom elect. Another laugh shows jail where he is imprisoned carried away by team of horses and wrecked near the church where girl is on verge of disastrous matrimony. The horse Tony and a comedy dog are in the cast.

"IN FAST COMPANY"—65%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Romance and Adventure of Athletic Youth

VALUE
 Photography—Good—Not credited.
 Moral standard—Average.
 Story—Good—Com.—Melo.—Family.
 Star—Good—Richard Talmadge.
 Direction—Good—James Horne.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST
 Perry Whitman, Jr.....Richard Talmadge
 Barbara Mildred Harris
 Craig Sheldon Lewis
 Chichester Douglas Gerrard
 Producer—Truart.
 Footage—About 5000 feet.
 Distributor—State rights.

THE OPINION

Contains good sporting stuff in which Dick Talmadge exhibits boxing skill, has a vein of intrigue, a fair romance, and as the title indicates, fast action throughout. Mildred Harris looks pretty but has little to do, the cast is generally good, and in lower priced houses especially the production should go well.

The Necessity of Advertising

You must ADVERTISE—and the sooner you start, the better. You should follow a definite advertising plan—decide to spend so much money every week—to distribute a certain number of leaflets every week in the theatre—mail something every week to your mailing list—do periodical house to house advertising if you are in a suburban locality—do something to create interest among children—get the young people coming—fire every member of the family to go to YOUR theatre every week and bring the neighbors.

"SIXTH COMMANDMENT"—50%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Youth embittered by war blindness and shadow of crime finds happiness**VALUE**

Photography—Good—Philip Armond.
 Moral Standard—Good.
 Story—Average—Romantic—Family.
 Cast—Good—All-Star.
 Direction—Average—W. Cabanne.
 Technique—Average.
 Spiritual—Influence—Good.
 Moral—Thou shalt not kill.

CAST

David Brant.....William Faversham
 Mrs. Calhoun.....Charlotte Walker
 John Brant.....John Bohn
 Marian Calhoun.....Kathlyn Martin
 Producer—Associated Exhibitors.
 Footage—5315 feet.
 Distributor—Pathe.

THE OPINION

From the standpoint of individual values this production cannot rate above 50%. Yet in entertainment value it rises slightly above average, due mainly to a sustained interest in the characters and intelligent portrayal thereof. John Bohn and Charles Emmett Mack give notable performances. Charlotte Walker and J. Neil Hamilton are also interesting figures. The cast is a capable one. Close-range photography excellent. Plot interest scattered—main theme not sufficiently concentrated.

"REVELATION"—80%

(Adapted from "The Rose Bush of a Thousand Years")

Reviewed July, 1924

Theme—Artist's model reformed through legend of monastery rose bush**VALUE**

Photography—Very good—John Arnold.
 Moral standard—Fair.
 Story—Very good—Drama—Adults.
 Cast—Very good—All-Star.
 Direction—Very good—Geo. D. Baker.
 Technique—Very good.
 Spiritual influence—Average.
 Moral—Indestructibility of soul.

CAST

Joline Hofer.....Viola Dana
 Paul Granville.....Monte Blue
 Mlle. Brevoort.....Marjorie Daw
 Count de Roche.....Lew Cody
 Producer—Mitro.
 Footage—8762 feet.
 Distributor—Metro-Goldwyn.

THE OPINION

Well-made picture, but story not best vehicle for Viola Dana. Acting lacks poise—rises to occasion in madonna role. Some good comedy, notably Joline's effort to prevent another from taking her place as model for madonna. It includes a fistic attack by Joline on the other girl. Monastery scenes nicely presented. Settings, illumination and photography artistic. While story suggests unmoral life, picture is surprisingly free from objectionable scenes. Woman's regeneration gives moral balance. Monte Blue satisfies. Cast good throughout.

"UNGUARDED WOMEN"—65%

(Adapted from "Face")

Reviewed July, 1924

Theme—Widow Commits Suicide Discovering Future Husband Loves Another**VALUE**

Photography—Excellent—H. Cronjager.
 Moral standard—Fair.
 Story—Average—Drama—Adults.
 Star—Very good—Bebe Daniels.
 Direction—Very good—Alan Crossland.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Breta Banning.....Bebe Daniels
 Douglas Albright.....Richard Mix
 Helen Castle.....Mary Astor
 George Castle.....Frank Losee
 Producer—Paramount.
 Footage—6051 feet.
 Distributor—Famous Players-Lasky.

THE OPINION

Has fair entertainment value. Star and cast popular. Unconvincing plot. War widow led into disrepute by American in Orient. Husband's war buddy rescues and decides to marry her in payment of moral debt. She commits suicide at Chinese shrine at news of his love of another and consequent sacrifice.

"CAPTAIN JANUARY"—90%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Sea waif's adventures trying to prevent separation from foster daddy

VALUE

Photography—Excellent—Not credited.
Moral standard—Good.
Story—Excellent—Drama—Family.
Star—Excellent—Peggy Montgomery.
Direction—Excellent—Edward F. Cline.
Technique—Excellent.
Spiritual influence—Good.
Moral—Indestructible bond of love.

CAST

Captain January.....Baby Peggy
Jeremiah Judkins.....Hobart Bosworth
Isabelle Morton.....Irene Rich
George Maxwell.....Harry T. Morey

Producer—Sol Lesser.
Footage—6194 feet.
Distributor—Principal Pictures.

THE OPINION

Plenty of comedy relief, fascinating sea atmosphere and human interest. Hobart Bosworth and Baby Peggy give life-like portrayal of foster daddy and child. Forced separation of pair tear-compelling. Escape of child from kindly disposed relatives and return to light island in barrel aboard ship amusing incident. Children as well as adults will like the picture. A pet pelican and a fascinating dog, also a cow, figure in the light-house family. Wholesome, well-made production played by competent cast.

"SWORDS AND THE WOMAN"—80%

(Adapted from a novel of the same name)

Reviewed July, 1924

Theme—Romance and Adventures of French Revolutionary Period

VALUE

Photography—Good—J. Rosenthal, Jr.
Moral standard—Average.
Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Direction—Very good—Henry Kolker.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Sir Percy Blakeney.....Holmes Herbert
Paul Deroulide.....Pedro De Cordoba
Juliette De Marny.....Flora Le Breton
Annie Mio.....Marquissette Le Bosky

Producer—Not credited.
Footage—About 7000 feet.
Distributor—F. B. O.

THE OPINION

Convincing period atmosphere, excellent suspense, and careful editing are features of this production. Titles might be improved. Unfamiliar and pretty feminine lead gives notably good performance. Holmes Herbert is effective as the "Scarlet Pimpernel," and Pedro De Cordoba as Paul Deroulide, the story's lover. Spirit of adventure together with fascinating romance of girl who fell in love with man who killed her brother in a sword duel, give historical production popular appeal.

"DOWN BY THE RIO GRANDE"—65%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Buried mail sack delays inheritance—Youth kidnaps girl to prevent unhappy marriage

VALUE

Photography—Good—Roland Price.
Moral standard—Average.
Story—Good—Rom. Drama—Family.
Cast—Good—Dorothy Revier.
Direction—Good—Alvin J. Neitz.
Technique—Good.
Spiritual influence—Neutral.
Moral—None.

CAST

Senorita Carmen.....Dorothy Revier
Carlos Verdugo.....William Fairbanks
Philip Granada.....Jack Richardson
Teresa Valdez.....Olive Trevor

Producer—Phil Goldstone.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Same story as that used in Fox production "Romance Ranch." Will satisfy if latter film has not preceded it, and small items of difference may forestall objections on the ground of similarity. Dorothy Revier and William Fairbanks doing attractive team work as the enemy lovers. Cast good throughout. Production not elaborate, but entertaining.

We Can't Make It Too Strong!

It is time for exhibitors to realize that success in showing pictures demands businesslike methods in the conduct of their theatre.

The motion picture theatre is a business—just as much as the bank, the grocery, the drug store.

Anything has gone in the past—during the period of development of the industry. Many things have been gambles—exhibitors have groped about, not knowing just what plans to follow. Press announcements regarding pictures has been and always will be more or less undependable—being aimed solely to sell the pictures.

But things have been changing. The motion picture house has become a stabilized institution. Pictures and service that has gone in the past will not go now. People are getting more critical, more exacting, demanding better entertainment and cleaner, more satisfying pictures.

People are depending on YOUR theatre for entertainment, protection, satisfaction and service just as they depend on the bank for protection and service.

You can't afford to violate that confidence. The house which continues to run in the old way is going to run down grade. Read the handwriting on the wall, Mr. Exhibitor—be one of the houses that serve the people in your community the best and enjoy a growth of prestige and profits every year.

If you haven't turned the leaf, now is the time. Plan your business on a businesslike basis. Establish standards. Decide just what you should do and will do. Study your theatres' problems carefully. Devote at least one day a week to studying your theatre and checking up on plans.

Put your plans in writing and carry your plans through. And let one of your plans be to ADVERTISE—regularly, every week. Advertise in a constructive way that will conform to your patronage. Make your advertising interesting, as well as showing your coming features—make it build prestige—get people to thinking of YOUR theatre as different, exceptional, the first choice.

To establish and carry out your theatre on a business-like basis means your biggest success. SCREEN OPINIONS will help you do it.

"CHANGING HUSBANDS"—90%

(Adapted from "Rolets")

Reviewed July, 1924

Theme—Woman's Temporary Change of Place Causes Complications

VALUE

Photography—Excellent—Bert Glennon
Moral standard—Average.
Story—Excellent—Comedy—Family.
Star—Excellent—Leatrice Joy.
Direction—Excellent—Frank Urson.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Gwynne Everett.....Leatrice Joy
Eva Graham.....Leatrice Joy
Oliver Everett.....Victor Varconi
Delia.....Zasu Pitts

Producer—Paramount.
Footage—6799 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Teems with originality and fun. Not a dull moment. Suitable for any theatre and any audience. Motorcycle pursuit of automobile amusing slapstick accessory. Wife anxious for stage career changes places with actress, her double, who can't make good. Screaming complications occur when friend husband arrives home sooner than expected. Zasu Pitts and Raymond Griffith have principal comedy roles. Victor Varconi, a newcomer to the screen, excellent in husband role. Leatrice Joy charming in double role.

"YOUNG IDEAS"—80%

(Adapted from "Relative Values")

Reviewed July, 1924

Theme—Girl victim of lazy relatives rescued in marriage by rich man

VALUE

Photography—Very good—J. Rose.
Moral standard—Good.
Story—Very good—Comedy—Family.
Star—Very good—Laura La Plante.
Direction—Very good—Robert F. Hill.
Technique—Very good.
Spiritual Influence—Average.
Moral—Help others to help themselves.

CAST

Octavia Loudon.....Laura La Plante
Prichett Spence.....T. Roy Barnes
Eloise Loudon.....Lucille Rickson
Bob Loudon.....Buddy Messenger

Producer—Universal.
Footage—4095 feet.
Distributor—Universal.

THE OPINION

Plenty of human interest and good comedy. Should go big with any audience. Subtitles a bit raw but not objectionable—designed to add punch to action. Scenes in photograph gallery when lion breaks loose very funny. Most of comedy borders on farce. Types and cast interesting, character portrayal well done. Buddy Messenger and Bertie Loomis, Lucile Rickson and Lydia Yeamans Titus have big end of comedy. Star and leading man satisfying. Something doing every minute, and abundance of laughs.

Yes—We Have No Bananas

The old tightrope act, with its many bad falls, presented daily by exhibitors, of picking their pictures without further facts than the name and producers' announcements and advertisements, is replaced by exhibitors who select their winning pictures through SCREEN OPINIONS. The "bad guesses" in pictures is the thing that knocks the biggest profits out of the exhibitor's business.

"THERE'S MILLIONS IN IT"—80%

(Adapted from "Men of Affairs")

Reviewed July, 1924

Theme—Attempt to gain mastery of radium fields barred through double identity**VALUE**

Photography—Very good—Not credited
 Moral standard—Average.
 Story—Very good—Melodrama—Family
 Cast—Very good—All-Star.
 Direction—Very good—Dennison Clift.
 Technique—Very good.
 Spiritual influence—Neutral.
 Moral—None.

CAST

Anthony Barraclough.....Olive Brook
 Richard Altar.....Olive Brook
 Hilbert Torrington.....Ernest Douglas
 Auriole Craven.....Catherine Calvert

Producer—Not credited.
 Footage—About 5000 feet.
 Distributor—F. B. O.

THE OPINION

This has a vigorous plot played by a competent cast. The action moves rapidly and supplies thrills and a novelty in the dirigible used by the hero to beat his enemies in the game of grab. A fight aboard the blimp in mid-air is a feature. The employment of the hero's double to throw his enemies off the track while he races to the radium fields and obtains his option, introduces a quality of suspense. The production has the exciting quality of a good serial with all the action packed into five reels. Competent players keep the ball rolling.

"RECOIL"—80%

(Adapted from Rex Beach story of same name)

Reviewed July, 1924

Theme—Romance of woman driven by hunger to marriage she believed loveless**VALUE**

Photography—Very good—R. Guissart.
 Moral standard—Fair.
 Story—Very good—Drama—Adults.
 Cast—Very good—Betty Blythe.
 Direction—Very good—T. H. Hunter.
 Technique—Very good.
 Spiritual influence—Neutral.
 Moral—Right way the best.

CAST

Gordon Kent.....Mahlon Hamilton
 Norma Selbee.....Netty Blythe
 Laurence Regan Marchmont.....C. Brook
 William Sothern.....Fred Paul

Producer—J. Parker Read, Jr.
 Footage—7089 feet.
 Distributor—Metro-Goldwyn.

THE OPINION

Well-dressed production. Betty Blythe attractive and right type for woman. Mahlon Hamilton picturesque and manly here. Scenes representing Andes mountains very beautiful. Gloomy note resounds throughout. Moral balance reclaimed in closing scenes where woman, after death of husband who deserted her, is rescued from grip of illegitimate lover and realizes she loves second husband who formerly saved her from hunger and the streets. Up-to-date, well-made and entertaining.

"ROMANCE RANCH"—65%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Romance of Southern California—Youth destroys will which would enrich him and impoverish sweetheart**VALUE**

Photography—Good—Bert Baldrige.
 Moral standard—Average.
 Story—Good—Romantic Melo.—Family.
 Star—Good—John Gilbert.
 Direction—Good—Howard Mitchell.
 Technique—Good.
 Spiritual influence—Neutral.
 Moral—True love protects.

CAST

Carlos Brent.....John Gilbert
 Carmen Hendley.....Virginia B. Fairé
 Clifton Venable.....John Miljan
 Tessa.....Evelyn Selbie

Producer—Fox.
 Footage—4471 feet.
 Distributor—Fox.

THE OPINION

Pep and romance characterizing qualities. John Gilbert excellent in hero role. Interesting story with absorbing Spanish-American atmosphere. The production has dash and go that should carry an audience with it. Virginia Brown Fairé is attractive and talented. Excellent suspense in tale of hidden will, and letter delayed fifty years.

"CODE OF THE WILDERNESS"—80%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Girl's misunderstanding of lover who would save her from schemer

VALUE

Photography—Very good—S. Smith, Jr.
Moral standard—Average.
Story—Average—Melodrama—Family.
Cast—Very good—All-Star.
Direction—Very good—David Smith.
Technique—Very Good.
Spiritual Influence—Neutral.
Moral—None outstanding.

CAST

Rex Anderson..... John Bowers
Ruth Harkness..... Alice Calhoun
Willard Masten..... Alan Hale
Uncle Jephon..... Otis Harlan
Producer—Albert E. Smith.
Footage—6483 feet.
Distributor—Vitagraph.

THE OPINION

Represents beautiful Alice Calhoun's best work. Moods of the role she plays afford opportunity of which she makes the most. Story of girl's adventures in the western hills attractively presented with competent cast. Spirited action scarcely conceals ordinary quality of vehicle. Comedy relief in character played by Otis Harlan—an uncle always suspicious and always certain his intuition is correct. Good general purpose feature—will not stand big billing.

"FIGHT AND WIN" Series—80%

(Especially prepared for the screen)

Reviewed July, 1924

Theme—Adventures of prize fighter forced from seclusion by circumstances

VALUE

Photography—Very good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Star—Average—Jack Dempsey.
Direction—Very good—G. Beaumont.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Jack O'Day..... Jack Dempsey
"Beans"..... Martin George Ovey
"Ironside" Reilly..... Ed. Kennedy
Queenie..... Esther Ralston
Mary..... Mary McAllister
Producer—Universal.
Length—16 two-reels.
Distributor—Universal.

THE OPINION

Jack Dempsey series cannot fail to prove satisfactory to box office. Pugilist star not great actor but gets away with his task creditably. First of series "Winning His Way" based on story of prize fighter returning to ring to win money to pay for sick mother's sojourn in country. Peppy action with comedy relief and ringside atmosphere.

"MONTMARTRE"—90%

(Adapted from a story of the same name)

Reviewed July, 1924

Theme—Romance and social struggle of girl of French dance halls

VALUE

Photography—Excellent—Not credited.
Moral standard—Fair.
Story—Excellent—Drama—Adults.
Star—Excellent—Pola Negri.
Direction—Excellent—Ernst Lubitsch.
Technique—Excellent.
Spiritual influence—Neutral.
Moral—None outstanding.

CAST

Yvette..... Pola Negri
Andre Le Duc..... Herman Thimig
Raoul Fourtier..... Alfred Abel
Producer—Not credited.
Footage—6713 feet.
Distributor—Famous Players—Lasky.

THE OPINION

Best of recent Pola Negri screen efforts. Picturesque and unusually artistic. French cafe atmosphere of hoop skirt period. Romance of dance hall girl and composer beautifully interpreted. Much interest attaches to the experience of the little wife prevented from attending the first performance of her husband's symphony because of her profession and humble birth. The hand of the master director is present in every inch of this fascinating film, which was made abroad with a foreign and very excellent cast. Good suspense and human qualities make it a commendable box office attraction.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

August 1st to 15th, 1924

No. 10

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

DOES IT PAY?

You never saw an exhibitor that advertised well and continuously that wasn't making big money—wasn't growing—wasn't turning one house into a chain. That's what has built up all the big houses. That's why the successful exhibitor has things his way in competition on the street when competition doesn't advertise.

Index

Pct.	Play	Page	Pct.	Play	Page
80%	"Along Came Ruth".....	116	50%	"Rarin' to Go".....	116
80%	"Arab".....	115	50%	"Other Kind of Love".....	118
90%	"Babbitt".....	116	80%	"Sawdust Trail".....	119
95%	"Between Worlds".....	119	50%	"Tucker's Top Hand".....	118
95%	"Bread".....	119	80%	"Wanderer of the Wasteland".....	118
90%	"Enemy Sex".....	114	80%	"What Shall I Do?".....	115
80%	"Fools in the Dark".....	115	50%	"Who's Cheating".....	114
80%	"Love of Women".....	120	90%	"Wine of Youth".....	120



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Suite 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"WHO'S CHEATING?"—50%

(Especially prepared for the screen)

Reviewed August, 1924

Theme—Cowardly youth develops fighting spirit in mine disaster

VALUE

Photography—Average—Not credited
Moral standard—Average.
Story—Average—Melodrama—Family.
Cast—Good—All-Star.
Direction—Average—Not credited.
Technique—Average.
Spiritual influence—Average.
Moral—Arousing latent courage.

CAST

Larry Fields Ralph Kellard
Myrtle Meers Zena Keefe
Vaugh William Tooker
Mr. Fields Montague Love

Producer—Lee-Bradford.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Production of average entertainment value for cheap locations. A fair amount of suspense and some thrills in adventures of youth at mine where he is placed unconscious on a runaway freight car, and later becomes a victim of a mine explosion set by villain. Ralph Kellard does well as the cowardly youth who finds himself through love and force of circumstances.

"ENEMY SEX"—90%

(Especially prepared for the screen)

Reviewed August, 1924

Theme—Romance of girl who refused to be bad and relinquished desire for duty

VALUE

Photography—Excellent—Karl Brown.
Moral standard—Fair.
Story—Excellent—Drama—Adults.
Star—Excellent—Betty Compson.
Direction—Excellent—James Cruze.
Technique—Excellent.
Spiritual influence—Neutral.
Moral—Happiness result of well-doing.

CAST

Dodo Baxter Betty Compson
Garry Lindaberry Percy Marmont
Judge Massingle Huntly Gordon
Albert Edward Sassoon Sheldon Lewis

Producer—Paramount.
Footage—7861 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Unusually strong sex appeal. Betty Compson was never more fascinating. Director Cruze and staff have turned out an original and human production in which most trifling details are polished to a finish. Dot Farley and Mae Busch do excellently in the trio of women of which "Dodo" is the bright light. Dodo's scheming to make both ends meet, her childish flirtations with every man she meets, her mad love for a married man, and her renunciation of an opportunity for illegitimate love at the appeal of a drunkard she had promised to help, are features presented absorbingly.

HAVE YOU SUGGESTIONS?

If you have, write us about them. We are planning to make Screen Opinions more valuable than ever next season. Help us do so.

"WHAT SHALL I DO?"—80%

(Especially prepared for the screen)

Reviewed August, 1924

Theme—Familiar objects recall memory of secret marriage to youth injured by fall**VALUE**

Photography—Very good—Jos. Walker.
Moral standard—Good.
Story—Very good—Comedy—Family.
Cast—Very good—Dorothy Mackaill.
Direction—Very good—John Adolfi.
Technique—Very good.
Spiritual influence—Average.
Moral—None outstanding.

CAST

The Girl Dorothy Mackaill
The Boy Johnny Harron
Boy's Father William V. Mong
Boy's Mother Louise Dresser

Producer—Not credited.
Footage—6111 feet.
Distributor—Producers Dist. Corp.

THE OPINION

Familiar theme gets original and exceptionally human treatment. Convincing detail in story of injured youth's desertion of wife and baby, and his regaining of memory when wife is on verge of insanity. Dorothy Mackaill is exceptionally skillful in portraying the girl. Johnny Harron makes the very best of good opportunities as the youth. This is a picture that will hold an audience every moment of the way.

"ARAB"—80%

(Adapted from the play of the same name)

Reviewed August, 1924

Theme—Arab convert saves mission and girl he loves from Moslems**VALUE**

Photography—Excellent—John J. Seltz.
Moral standard—Average.
Story—Very good—Drama—Family.
Stars—Very good—R. Novarro—A. Terry
Direction—Very good—Rex Ingram.
Technique—Very good.
Spiritual influence—Average.
Moral—None.

CAST

Jamil Ramon Novarro
Mary Hilbert Alice Terry
Dr. Hilbert Gerald Robertshaw
Myrza Justa Uribe

Producer—Metro-Goldwyn.
Footage—6710 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Story not substantiated enough for feature production. Authentic desert settings are an attraction, together with interesting Arab types, and competent work of stars and cast. Ramon Novarre makes a handsome Arabian dragoman, and is keenly alive to the requirements of the role. Alice Terry has few opportunities. After all the touch of originality which the story contains, a few dashes of comedy and fascinating desert atmosphere together with Director Ingram's skill in making a lot out of nothing supply the main reasons for the picture's appeal.

"FOOLS IN THE DARK"—80%

(Adapted from a story of the same name)

Reviewed August, 1924

Theme—Scheme to prove timid youth's valor and worthiness of sweetheart**VALUE**

Photography—Very good—B. Wagner.
Moral standard—Average.
Story—Very good—Com.-Mel.—Family.
Cast—Very good—All-Star.
Direction—Very good—Al Santell.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Ruth Rand Patsy Ruth Miller
Percy Schwartz Matt Moore
Kotah Bert Grasby
Dr. Rand Charles Belcher
Diploma Tom Wilson

Producer—Al Santell.
Footage—7702 feet.
Distributor—F. B. O.

THE OPINION

Plenty of swift action and good comedy. Mystery situation introduces melodramatic action that keeps spectator guessing until the finish. One of the funniest stunts shows Diploma the hero's valet, struggling with a skeleton which follows him about the room attached to a white sheet to which Diploma's feet are glued. This is original and funny. The romance is nicely rounded, and a thrill or two including an automobile accident increases the tension. Tom Moore and Patsy Ruth Miller give good performances, and Tom Wilson as Diploma whose greatest concern is to solve a three-ring problem, is the life of the party.

"ALONG CAME RUTH"—80%

(Adapted from a play of the same name)

Reviewed August, 1924

Theme—Girl's choice of place to make good makes success of tumble-down furniture store

VALUE

Photography—Very good—J. Arnold.
Moral standard—Average.
Story—Very good—Melodrama—Family
Star—Very good—Viola Dana.
Direction—Very good—Eddie Cline.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—Benefitting by opportunity.

CAST

Ruth Ambrose Viola Dana
Plinty Bangs Walter Hiers
Israel Hubbard Tully Marshall
Allan Hubbard Raymond McKee

Producer—Metro-Goldwyn.
Footage—5000 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Good comedy for average house. Theme a bit hackneyed, but interesting development and attractive romance give it a fresh aspect. Viola Dana appears to good advantage, and Raymond McKee fits a lover role which is sparingly developed. Walter Hiers grasps the few opportunities provided him, and Tully Marshall makes a character role interesting. The writer's impression is that the action lacks the comedy punch.

"BABBITT"—90%

(Adapted from a novel of the same name)

Reviewed August, 1924

Theme—Experience of middle-aged husband who felt the call of illegitimate romance

VALUE

Photography—Excellent—David Avel.
Moral standard—Good.
Story—Excellent—Com.-Dra.—Family.
Cast—Excellent—All-Star.
Direction—Excellent—Harry Beaumont.
Technique—Excellent.
Spiritual Influence—Good.
Moral—Compensation of self-respect.

CAST

George F. Babbitt Willard Louis
Mrs. Myra Babbitt Mary Alden
Theodore Roosevelt Raymond McKee
Tanis Judique Carmel Myers

Producer—Warner Bros.
Footage—7913 feet.
Distributor—Warner Bros.

THE OPINION

Fascinating presentation of domestic problem. Babbitt's plunge into romance will prove amusing to men, and no player of the screen could handle the role more capably than does Willard Louis. In fact his portrayal of a self-made family man infatuated by a vamp is inimitable. Mary Alden is excellent as the dutiful wife. The portrayal of family life is unusually successful, thanks to Director Beaumont and capable cast. Plenty of comedy, suspense, romance. Wealth of homely detail a feature. Exhibitors cannot afford to miss this excellent attraction. Properly advertised it means money at the box office.

"RARIN' TO GO"—50%

(Adapted from "Rattler Rock")

Reviewed August, 1924

Theme—Adventures and romance of cow-hand

VALUE

Photography—Fair—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Star—Fair—Buffalo Bill, Jr.
Direction—Average—Richard Thorpe.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Bill Dillon Buffalo Bill, Jr.
"Hawk" Morton Olin Francis
Miss Harper Dorothy Wood
Miss Williams Karleen Day

Producer—Action Pictures Corp.
Footage—5000 feet.
Distributor—Artclass.

THE OPINION

Average western with a rough-riding hero. Buffalo Bill, Jr., is a better fighter than he is an actor, consequently he gets away with the requirements of a vigorous role acceptably. The cast is fair. Production should please average audience. Good thrill in automobile hurtling over embankment.

What About that Neighborhood Theatre?

How are we to get more business? How are we to build favor with the public? How are we going to make this next season a better season than last? How are we going to make more money this year than we made last year?

These are questions that have vital interest to every exhibitor. That's your business—profit is your object. Then plan **NOW** for more profit next month and **NEXT YEAR**.

A sales manager asked his star dealer how he found business. The dealer replied: "By going after it." That fits your theatre's problem. That is the answer that, followed out systematically, is going to get you results that will be gratifying.

The successful theatre manager today must be a business man or he will have a piker business. The problem of the exhibitor is not different from the problem of the banker, the manufacturer, the producer, the restaurant.

You can hang out your painted signs and pace your lobby hoping for crowds: but it's dangerous. You can put in a couple of hours a week thinking of plans to promote your theatre's business: but it's dangerous. Probably your competitor is putting in more time planning to win trade, and if so, he will probably get a big edge on you.

You should devote one day a week to working out plans to promote your theatre, build favorable prestige, increase box office receipts.

The first essential to successful business is **GOOD PICTURES**. You can show the right pictures when you follow **SCREEN OPINIONS**.

The second essential is to get to the public and let them know what you have, regularly, week after week, systematically. Send out clean advertising that is interesting—that will do more than a bare program will do. Plan to reach not only the adults, but to win the children also.

How will you do it? **ADVERTISE!** Advertise regularly, according to a plan. Start it September first and keep it up right through the year! It's easy—if you have the right material. It only takes common sense and a fair amount of back bone.

SCREEN OPINIONS in conformity with its policy of helpfulness to exhibitors, will announce in the next few issues several plans that have been arranged to constructively help progressive exhibitors—to build growing business by appealing to the homes—to create increased business through children. See details of one plan in the next issue.

"TUCKER'S TOP HAND"—50%

(Especially prepared for the screen)

Reviewed August, 1924

Theme—Romance and adventures of ranch hand who saves employer's property**VALUE**

Photography—Average—Al Seigler.
Moral standard—Average.
Story—Average—Melodrama.
Cast—Average—Neal Hart.
Direction—Average—Neal Hart.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Barry Neal Hart....

Producer—William Stelner.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Average western of the old-fashioned type. Good for cheap locations. Story of rancher who nursed employer until pretty girl arrived, then used own money to beat crooks who tried to steal cattle and ranch, holds interest. Star has not much to do.

"WANDERER OF THE WASTELAND"—80%

(Adapted from a novel of the same name)

Reviewed August, 1924

Theme—Romance and tragedy of desert life**VALUE**

Photography—Excellent—Not credited.
Moral standard—Average.
Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Direction—Very good—Irvin Willat.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Adam Larey.....Jack Holt
Magdalene Virey.....Kathlyn Williams
Ruth Virey.....Billie Dove
Dismukes.....Noah Beery

Producer—Technicolor.
Footage—5775 feet
Distributor—Famous Players-Lasky.

THE OPINION

Remarkable from standpoint of color photography. Rugged desert scenes, river boat on Colorado, and dance halls of California gold rush period, made doubly real by color method. The tragic side of desert life is gruesomely exploited, showing starving man about to grasp snake for food. A woman living with insane husband is killed by rocks hurled by him from height onto cabin. This is an unusual spectacle. Billie Dove beautiful in color film. Noah Beery is the life of the party both in desert scenes and in Paris cafe. Jack Holt and Kathlyn Williams do well. Production attracts purely as novelty.

"OTHER KIND OF LOVE"—50%

(Especially prepared for the screen)

Reviewed August, 1924

Theme—Brothers love same girl, one with profane, other with sacred love**VALUE**

Photography—Average—Roland Price.
Moral standard—Average.
Story—Average—Melodrama—Adults.
Cast—Average—All-Star.
Direction—Average—Duke Worne.
Technique—Average.
Spiritual influence—Average.
Moral—Protector of pure love.

CAST

Adam Benton.....William Fairbanks
George Benton.....Robert Kelth
Elsie.....Dorothy Revier
Mrs. George Benton.....Rhea Mitchell

Producer—Phll Goldstone.
Footage—About 4800 feet.
Distributor—State Rights.

THE OPINION

A production for cheap theatres. Moral balance good, but lesson projected on lines that embody sex appeal. Girl discovers when she starts for honeymoon cabin that she loves brother of man she married. Honeymoon halted when wife of deceiver is brought on scene.

From One Who Knows

"The secret of my success" says a successful exhibitor, "has been hard work and GOOD PICTURES." Screen Opinions helps him to select the kind of pictures that have made him what he is.

"NEGLECTED WOMEN"—65%

(Adapted from "The Great Well")

Reviewed August, 1924

Theme—Wife's love affair and betrayal of confidence cause of tragedy

VALUE

Photography—Average—Not credited.
 Moral standard—Average.
 Story—Good—Drama—Adults.
 Cast—Good—All-Star.
 Direction—Good—Henry Kolker.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—Straight road safest.

CAST

Camilla Challenor Seena Owen
 Peter Starling Thurston Hall
 Major Arnold Darenth L. Davidson
 Annette Jean Morgan
 John Milford Cameron Carr
 Producer—Not credited.
 Footage—6260 feet.
 Distributor—F. B. O.

OUR OPINION

Good audience picture, but story's adaptation not satisfactory. Tendency toward cheap development. Ineffective subtitles fail to point moral, and in one instance condones suicide as "best way out." Seena Owen gives pleasing performance, Thurston Hall and Lawford Davidson also commendable. Joan Morgan does well in a minor role. Husband's too close attention to business causes wife to turn to illegitimate lover for comfort. Lies in court to save husband from death sentence for supposed murder of lover.

"BETWEEN WORLDS"—95%

(Especially prepared for the screen)

Reviewed August, 1924

Theme—Girl learns through dream she must leave dead self to follow lover to higher plane

VALUE

Photography—Excellent—Not credited.
 Moral standard—Superior.
 Story—Superior—Drama—Family.
 Cast—Superior—All-Star.
 Direction—Superior—Fritz Lang.
 Technique—Superior.
 Spiritual Influence—Superior.
 Moral—Selfish love kills loved one.

CAST

The Lovers..... Lil Dagover, W. Janssen
 Stranger Bernard Goetzke
 Magician Paul Biensfeld
 Caliph Edward von Winterstein
 Producer—Not credited.
 Footage—6408 feet.
 Distributor—Weiss Bros., Artcl. P. Corp.

THE OPINION

Fascinating foreign spectacle takes form of allegory in four episodes, two of which are fantastical dreams, each with a definite purpose or moral. Chinese tale employs magic, with flying carpet and other miracles through wishing wand. Fantastic makeup and settings an attraction. An excellent cast and superior direction results in flawless technique. Editing and subtitling of the best quality. Throughout the picture a girl bereft of her lover by a stranger searches madly for him against a background of dreams. When she awakens the stranger tells her she must bring him one other life. She finally discovers this to mean the renouncing of her old self which allows her to join her sweetheart. Lil Dagover is beautiful and talented. Eccentric comedy is presented effectively in Chinese and Persian episodes. Production above heads of average audience but may win out as novelty.

"BREAD"—95%

(Adapted from a novel of the same name)

Reviewed August, 1924

Theme—Wife discovers sacrifice not independence true basis of home making

VALUE

Photography—Very good—Not credited
 Moral standard—Excellent.
 Story—Superior—Drama—Family.
 Cast—Excellent—All-Star.
 Direction—Superior—V. Schertzinger.
 Technique—Superior.
 Spiritual influence—Superior.
 Moral—Home place to live in.

CAST

Jeanette Sturgis Mae Busch
 Martin Devlin Robert Frazer
 Roy Beardsley Pat O'Malley
 Mr. Corey Robert Bosworth
 Producer—Metro-Goldwyn.
 Footage—About 7000 feet.
 Distributor—Metro-Goldwyn-Mayer.

THE OPINION

Sets high mark in screen morals. Bristles with live detail and clean comedy. Seven reels leaves spectator wishing for more. This is a picture for any audience. It is different from the average in which the woman steps from the straight and narrow to seek bread. On the contrary driven to action by her family's need she becomes a successful business woman, yields to the persistent coaxing of self-made youth and enters matrimony meaning to run home on business-like methods. She learns that a real home includes love, and sacrifice, and children. Robert Frazer unusually good.

"LOVE OF WOMEN"—80%

(Adapted from a story of the same name)

Reviewed August, 1924

Theme—Child causes faithful wife and careless husband to cheat divorce court**VALUE**

Photography—Very good—Edw. Paul
 Moral standard—Good.
 Story—Very good—Drama—Family.
 Cast—Very good—All-Star.
 Direction—Very good—Whit. Bennett.
 Technique—Very good.
 Spiritual influence—Average.
 Moral—Enduring quality of pure love.

CAST

Mrs. Herrick.....Helene Chadwick
 Mr. Herrick.....Lawford Davidson
 Mr. Redfield.....Maurice Costello
 Mr. Gibbs.....Montague Love

Producer—Whitman Bennett.
 Footage—About 5500 feet.
 Distributor—Selznick.

THE OPINION

Interesting angle on marriage problem emphasizes steadfast quality of woman's love, and presented husband's waywardness as retrieveable error. With one exception action is consistent. Mob's over-anxiety when child is hurt is apt to bring a laugh. The characters are interesting and capably portrayed, and the story which deals with scheme of rich lover to separate wife from husband, holds the interest from start to finish. Helene Chadwick as the wife, and Lawford Davidson is excellent as the husband. Montague Love gives an exceptional performance, Maurice Costello and Marie Shotwell make the utmost of their opportunities. Good picture for neighborhood house.

"WINE OF YOUTH"—90%

(Based on Play "Mary the Third")

Reviewed August, 1924

Theme—Eruption through girl's escapade smooths parent's misunderstandings**VALUE**

Photography—Excellent—John Mescall.
 Moral standard—Average.
 Story—Excellent—Com.-Dr.—Family.
 Cast—Excellent—All-Star.
 Direction—Excellent—King Vidor.
 Technique—Excellent.
 Spiritual Influence—Good.
 Moral—Frank discussion reveals truth.

CAST

Mary.....Eleanor Boardman
 Lynn.....Ben Lyon
 Hal.....William Haines
 Max.....William Collier, Jr.

Producer—Metro-Goldwyn-Mayer.
 Footage—6600 feet.
 Distributor—Metro-Goldwyn.

THE OPINION

Modern youth in extreme jazz attire may prove shocking to some people but if your audience can be persuaded to remain to the finish of one of the peppiest and most entertaining of flapper pictures, they will find something to think about pertaining to the marriage question. Love making of two generations starts the picture. Then comes the third ushering a modern girl of independent thought who believes she should get well acquainted with the man she is to marry before she makes the fatal step. A camping escapade of three fellows and two girls, a mad hunt by home folks for "Mary the Third," a quarrel between father and mother in which the illusion of married life and love is dispelled, truth revealed and final reconciliation through children who have overheard and reproved, brings a happy finish. A well-made, harmless production with a definite moral.

Win the Children!

Win the children's favor and you win the favor of parents. Parents are led to the house that children decide on. Look for our new Mother Goose plan for getting children's favor, in the August issues.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 14

September 1st to 15th, 1924

No. 12

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Good Pictures Key to Theatre's Success

Any theatre that consistently shows good pictures can hardly fail to find business grow increasingly profitable. This is especially true in neighborhood localities where the people look to the theatre for a real protection in this line. People come to the theatre for amusement and entertainment. Many types of people attend. You must not only please them all in entertainment, but you should watch carefully to see that objectionable features that might offend any by immoral suggestions, religious ridicule, anything derogatory to womanhood are omitted. SCREEN OPINIONS enables you to size up pictures in advance very accurately and by protecting your patrons, win increased favor for your theatre. Bear in mind that the basis of any outstanding success today must be **GOOD PICTURES**—pictures that fit your audiences.

Index

Pct.	Play	Page	Pct.	Play	Page
65%	"Being Respectable"	134	80%	"Last of the Duane's"	132
80%	"Big Timber"	130	65%	"Little Robinson Crusoe"	134
40%	"Borrowed Husbands"	131	95%	"Monsieur Beaucaire"	131
40%	"Desert Secret"	136	65%	"Racing for Life"	135
50%	"Fighting Fury"	135	90%	"Sinners in Silk"	130
80%	"Flirting With Love"	136	80%	"Speed Spook"	126
65%	"Fortieth Door"	135	50%	"Western Vengeance"	131
100%	"Janice Meredith"	132	65%	"Wine"	134



Published Semi-Monthly by Flint McNaughton
808 S. Wabash Avenue, Chicago, Ill., U. S. A.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Suite 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"SINNERS IN SILK"—90%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Experience of rejuvenated man with flapper loved by own son

VALUE
Photography—Excellent—John Arnold.
Moral standard—Average.
Story—Very good—Drama—Adults.
Cast—Excellent—All-Star.
Direction—Excellent—Hobart Henley.
Technique—Excellent.
Spiritual Influence—Average.
Moral—Custom does not alter love.

CAST
Merrill Adolphe Menjou
Penelope Stevens Eleanor Boardman
Brock Farley Conrad Nagel
Mrs. Stevens Hedda Hopper
Producer—Metro.
Footage—5750 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Modern jazz theme excellently presented. Original twist in role of rejuvenated man viewing new generation, recognizing same old thing in modern attire, looking in vain for love worth taking. Discovery that girl of his choice is sweetheart of own son. Divorced wife interesting angle. Production unusually well made with the exception of fact that too many closeups are used. A slight drag is realized thereby. Adolphe Menjou's portrayal splendid. Eleanor Boardman fascinating throughout. Conrad Nagel unusually attractive in finished performance. All technical details artistically appointed. Entertainment value unmistakable.

"BIG TIMBER"—80%

(Adapted from "The Heart of the North Wind")

Reviewed September, 1924

Theme—Struggle of lumber owner with rebellious workman

VALUE
Photography—Very good—J. Rose.
Moral standard—Good.
Story—Very good—Melodrama—Family
Star—Very good—William Desmond.
Direction—Very good—William Graft.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST
Walter Sandry William Desmond
Sally O'Hara Olive Hasbrouck
Poppy Ordway Betty Francisco
John Daly Ivar McFadden
Producer—Universal.
Footage—4650 feet.
Distributor—Universal.

THE OPINION

Attractive settings in lumber woods and star who can act as well as fight raise picture above ordinary in entertainment value. Olive Hasbrouck is charming as the backwoods girl who wins the hero in spite of plain attire. This is a peppy, red-blooded picture with fighting woodsmen and fascinating atmosphere. The romance of the hero who is loved by two women, is quite fetching.

SHORT SUBJECTS

JUBILO, JR.—Hal Roach-Pathe—Average comedy in which childhood stories told by Jubilo, Jr. (Will Rogers) are visualized. Child circus stuff amusing.

A TRUTHFUL LIAR—Hal Roach-Pathe—Average comedy qualifications—fun does not get across well. Will Rogers, as comedy hero tells of service abroad as American Ambassador.

'MONSIEUR BEUCAIRE'—95%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Romance and adventures of Bourbon prince in France and England**VALUE**

Photography—Superior—H. Fishbeck.
 Moral standard—Average.
 Story—Superior—Drama—Family.
 Star—Superior—Rudolph Valentino.
 Direction—Superior—Sidney Olcott.
 Technique—Superior.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Monsieur Beaucaire.....Rudolph Valentino
 Princess Henriette.....Bebe Daniels
 Queen Mary of France.....Lois Wilson
 King Louis XV of France.....L. Sherman

Producer—Paramount.

Footage—9932 feet.

Distributor—Famous Players-Lasky.

THE OPINION

Exceptionally artistic with gorgeous costuming and authentic settings of the period. Action set at a brisk tempo with fascinating variations of mood. This production brings Rudolph Valentino back to the screen with proof that he has made good use of the absent period. His work in this picture is characteristic by grace and polished pantomime. He is at home in athletic scenes, the use of the sword and foil, and wrestles with ease. And never has this handsome star been more appealing than in the elegantly attired, romantic role of Duke De Chartres, "a prince of the blood." Bebe Daniels is grace and beauty personified as Princess Henriette, and Lowell Sherman gives a notable performance as Louis XV of France. Paulette Du Val's Madame Pompadour is also very good. A good special for the neighborhood house. Built essentially for the high class audience. Delicately outlined sex appeal a feature.

'BORROWED HUSBANDS'—40%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Experience of woman who flirted with other women's husbands**VALUE**

Photography—Good—Steve Smith.
 Moral standard—Low.
 Story—Fair—Drama—Adults.
 Star—Good—Florence Vidor.
 Direction—Good—David Smith.
 Technique—Fair.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Mrs. Burrard.....Florence Vidor
 Jerry Burrard.....Robert Gordon
 Dr. Langwell.....Rockcliffe Fellows
 Peggy.....Violet Palmer

Producer—Vitagraph.

Footage—6850 feet.

Distributor—Vitagraph.

THE OPINION

Trashy production of fair entertainment value and unwholesome moral influence. A story about careless flirtations and consequent results, nicely dressed and well played. Plot is not always clear. A poison death is dragged in in connection with a doctor of unsavory character. Florence Vidor excellent.

'WESTERN VENGEANCE'—50%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Prospector avenges death of little sister at hands of mine tapper**VALUE**

Photography—Good—Walter Griffin.
 Moral standard—Average.
 Story—Average—Melodrama—Family.
 Star—Average—Franklin Farnum.
 Direction—Good—J. P. McGowan.
 Technique—Average.
 Spiritual Influence—Average.
 Moral—None.

CAST

Prospector.....Franklin Farnum
 Sister.....Doreen Turner
 Sweetheart.....Marie Walcamp
 Crooks.....Jim Corey, Mack V. Wright

Producer—Independent Pictures.

Footage—About 5000 feet.

Distributor—State Rights.

THE OPINION

Satisfactory western which gains its punch through efficient direction. Character portrayal also interesting. Jim Corey and Mack V. Wright give notable performances as the villains, and Doreen Turner is fetching in a child role. Marie Walcamp and Franklin Farnum very good. A clever dog lends comedy to the film.

"LAST OF THE DUANES"—80%

(Adapted from a novel and play of same name)

Reviewed September, 1924

Theme—Romance and adventures of son of gun fighting Texan**VALUE**

Photography—Very good—Not credited
 Moral standard—Average.
 Story—Very good—Melodrama—Family
 Star—Very good—Tom Mix.
 Direction—Very good—Lynn Reynolds.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Buck Duane.....Tom Mix
 Jenny.....Marian Nixon
 Cal Bain.....Brindsley Shaw
 Buck's Mother.....Lucy Beaumont
 Producer—Fox.
 Footage—6942 feet.
 Distributor—Fox.

THE OPINION

Red-blooded western—typical Zane Grey Melodrama with the usual romance interwoven. Tom Mix looks well, rides well, and acts well. One of the riding stunts shows the star and his horse in daring leaps from roof to roof. Cross country riding, landscape panoramas of the west, much gun play and thrilling rescue of girl are a part of this peppy feature—something doing every minute. List this as best of recent Tom Mix productions. Son of gun-fighter shoots man who slandered father. Flees to desert and pals with outlaws.

"JANICE MEREDITH"—100%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Romance of America's war of independence**VALUE**

Photography—Masterful—Ira Morgan.
 Moral standard—Excellent.
 Story—Masterful—Drama—Family.
 Star—Superior—Marion Davies.
 Direction—Masterful—E. M. Hopper.
 Technique—Masterful.
 Spiritual Influence—Excellent.
 Moral—Correctly inspired patriotism.

CAST

Janice Meredith.....Marion Davies
 Charles Fownes.....Harrison Ford
 Squire Meredith.....Maclyn Arbuckle
 George Washington.....Joseph Kilgour
 Producer—Cosmopolitan.
 Footage—About 9800 feet.
 Distributor—Metro-Goldwyn.

THE OPINION

The best of its kind produced in America. Gorgeously costumed, each character portrayed with finish. The star was never as beautiful as in the role of Janice Meredith, the spirited heroine of Paul Leicester Ford's novel of the days of George Washington. Miss Davies also displayed exceptional talent, and is at home in the picture's lighter moods as well as in its emotional moments. In this production E. Mason Hopper has proved himself a master director, and has succeeded in creating an inspirational appeal together with exceptional entertainment qualities. Important historical events, such as the ride of Paul Revere, the battle of Lexington and Washington crossing the Delaware, are thrillingly presented. The spirit of patriotism is strongly projected throughout. An exceptional cast plays the picture in an exceptional way. A background of architectural reproductions produces the correct atmosphere.

Keep Your Files Complete

Be sure to preserve every issue of **SCREEN OPINIONS**. File it in a binder where it can be referred to conveniently and frequently. No feature picture should be booked until you have found its rating and the studied facts given in the review. From the dependable, unbiased advice given you can gauge the picture's value to your neighborhood, and book pictures that are consistent winners.

Keep Crowds Coming

The ranks of theatre owners today are filled with keen business men. Not so many years ago any one with a vacant store, the necessary equipment and capital enough to operate from month to month could own a motion picture theatre.

The last three years has seen a change. Running a successful motion picture theatre today demands business methods plus progressiveness. It is becoming a survival of the fittest. It is no different from any other business—the bank, the merchant, the hotel.

The motion picture exhibitor is simply a merchant; he sells entertainment. And the theatre in the locality that sells the best entertainment, and is the best known, gets the crowds night after night.

Mr. Exhibitor, the merchandise you sell is entertainment. It is good pictures that deliver satisfaction and bring the customer back regularly for more of the same good entertainment and amusement.

But the successful merchant, bank, hotel, does not wait for customers to discover them. Hanging out the sign is not sufficient advertising. You never saw a department store that put out an advertisement occasionally and let it go at that. Efficient business follows a definite hustling plan; it advertises regularly and well. Successful theatres follow the same plan. That is the way they become successful—the way one theatre grows into a chain.

The most effective and most economical advertising for neighborhood theatres is attractive house literature, with program, and business-winning information, and entertaining reading matter about the screen and stars, distributed regularly in the theatre and throughout the neighborhood.

The big city theatres follow plans along this line. They have been able to do so because the considerable cost of this type of advertising has been distributed among many theatres and thus reduced. The individual theatre has heretofore depended on the old-fashioned program—good in itself, but not so effective.

There is a vast field for helping theatres through efficient motion picture advertising plans and services—syndicated so that the cost of such advertising, otherwise too costly, is reduced to a figure that every theatre can afford.

To prepare such a real service for exhibitors SCREEN OPINIONS has had experts working for months, basing efficient crowd-winning methods on the practical conditions we are facing in neighborhood theatres—large and small—in cities and villages. The principles are the same in all. Success depends on getting out before the field interestingly and regularly and persistently, according to a plan—showing the people what you have for them and exploiting the many services your theatre performs for the public.

Write us for information regarding these services for bringing the crowds to your theatres through practical advertising plans at low cost.

"WINE"—65%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Bankrupt aristocrat's daughter victim of jazz when father is forced into partnership with bootlegger

VALUE

Photography—Very good—Not credited
Moral standard—Fair.
Story—Average—Melodrama—Adults.
Cast—Good—All-Star—With Clara Bow
Direction—Good—Louis Gasnier.
Technique—Good.
Spiritual Influence—Average.
Moral—Evil of intemperance.

CAST

Angela Warriner.....Clara Bow
Carl Graham.....Forrest Stanley
John Warriner.....Huntley Gordon
Mrs. Warriner.....Myrtle Stedman

Producer—Universal.
Footage—6220 feet.
Distributor—Universal.

THE OPINION

Designed for box office rather than for sociological reasons. Sensationalism in jazz life characterizing feature. Production should be toned down to be convincing. For instance a closeup of girls' limbs protruding upward from a number of barrels in a cabaret performance might be eliminated with good effect. Clara Bow does well as the flapper, but is prevented from appearing to best advantage through careless photography. The camera man has not been careful to avoid photographing her face from certain ineffective angles.

"BEING RESPECTABLE"—65%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Unhappy results when father chooses children's marriage mates

VALUE

Photography—Very good—Not credited
Moral standard—Fair.
Story—Fair—Drama—Adults.
Cast—Very good—All-Star.
Direction—Good—Phil Rosen.
Technique—Good.
Spiritual Influence—Neutral.
Moral—Leave others' plans alone.

CAST

Valeria Winship.....Marie Prevost
Charles Carpenter.....Monte Blue
Deborah Carpenter.....Louise Fazenda
Suzanne Schuyler.....Irene Rich

Producer—Warner Bros.
Footage—About 6000 feet.
Distributor—Warner Bros.

THE OPINION

Story based on fictitious situation. Youth forced into marriage with girl he had never proposed to. Girl apparently happy at prospective father-in-law's announcement of marriage in spite of omission of proposal formality. Incorrect psychology in development of characters prevents picture from being convincing. Other details of production satisfactory. Irene Rich excellent in emotional scenes.

"LITTLE ROBINSON CRUSOE"—65%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Adventures of shipwrecked boy chosen cannibal war god

VALUE

Photography—Very good—Frank Good
Moral standard—Good.
Story—Average—Comedy—Family.
Star—Good—Jackie Coogan.
Direction—Good—Jack Coogan, Sr.
Technique—Good.
Spiritual Influence—Average.
Moral—None.

CAST

Mickey Hogan.....Jackie Coogan
Capt. of Police.....Will Walling
Capt. Dynes.....Tom Santschi
Adolphe Schmidt.....Bert Sprett

Producer—Jackie Coogan Prod.
Footage—6216 feet.
Distributor—Metre-Goldwyn.

THE OPINION

Fine tropical atmosphere and sensational presentation of ship foundering in typhoon. These scenes are illuminative and thrilling. Jackie's comedy opportunities scarce. His adventures with the cannibals are interesting and contain considerable suspense; but the average spectator will miss the characteristic punch of a standard Jackie Coogan feature.

Does everyone who leaves your theatre receive an interesting and attractive piece of advertising aimed to **BRING HIM BACK AGAIN?**

"FIGHTING FURY"—50%

(Adapted from "Triple Cross for Danger")

Reviewed September, 1924

Theme—Mexican youth avenges murder of parents

VALUE

Photography—Average—H. Neumann.
Moral standard—Average.
Story—Average—Melodrama—Family.
Star—Average—Jack Hoxie.
Direction—Average—Clifford S. Smith.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Clay Hill, Sr. and Jr. Jack Hoxie
June Sanford Helen Holmes
"Two-Finger" Larkin Fred Kohler
"Scarface" Denton Duke R. Lee

Producer—Universal.
Footage—4491 feet.
Distributor—Universal.

THE OPINION

Ordinary western with hackneyed theme. Jack Hoxie's riding is a feature, together with convincing American-Mexican border atmosphere. Helen Holmes appears to advantage in the feminine lead, and the cast is average. A picture for the cheaper houses.

"FORTIETH DOOR"—65%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Romance and adventures of American youth in Valley of the Kings

VALUE

Photography—Good—Vernon Walker.
Moral standard—Average.
Story—Good—Melodrama—Family.
Cast—Good—All-Star.
Direction—Good—George B. Seitz.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Aimee Alene Ray
Jack Ryder Bruce Gordon
Hamid Bey Frank Lackteen
Zira Anna May Wong

Producer—Pathe.
Footage—About 6000 feet.
Distributor—Pathe.

THE OPINION

The story of how an American youth fell in love with a supposed Mohammedan girl and saved her from enforced marriage after learning she is of French parentage, is told with exceptional vigor in this production. It may interest exhibitors to know that this picture is a reduced version of the Pathe serial of the same name. You can make no mistake in booking it. Your audience is sure to like it.

"RACING FOR LIFE"—65%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Mechanic drives in race to save brother from embezzlement accusation

VALUE

Photography—Good—Allan Thompson.
Moral standard—Average.
Story—Good—Melodrama—Family.
Star—Good—Eva Novak.
Direction—Fair—Henry McRae.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Grace Danton Eva Novak
Jack Grant William Fairbank
Carl Grant Philo McCollough
Champion Ralph De Palma

Producer—Perfection Pictures.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Racing atmosphere supplies sporting flavor that should make picture popular. Track scenes not good in comparison with those in other productions of same kind. Direction lacks finish, placing film in line for cheap locations. Ralph De Palma, automobile racing champion, appears in racing scenes. Star and support do well.

Did you ever think how motion pictures rest jaded nerves—bring relaxation to tired men and women whose nerves have been upset by a busy day in the house? Good reasons for people to come out to your theatre more often! Circulate these and scores of similar ideas that will bring people out to your theatre.

"DESERT SECRET"—40%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Girl files gold claims in own name and saves riches for absent owner

VALUE
 Photography—Average—E. J. Zerr.
 Moral standard—Average.
 Story—Fair—Melodrama—Family.
 Star—Fair—Bill Patton.
 Direction—Fair—Frederick Reel, Jr.
 Technique—Fair.
 Spiritual Influence—Neutral.
 Moral—None.

CAST
 Bud Lawlor.....Bill Patton
 Joe.....Fred Burns
 Dolly Madison.....Pauline Curley
 Monty.....Lew Meeban

Producer—Genneth J. Bishop.
 Footage—About 5000 feet.
 Distributor—State Rights.

THE OPINION

Ordinary western mining story holds fair amount of interest. Bill Patton, the picture's star, rides a horse well, but is devoid of dramatic talent. Pauline Curley does nicely, and cast gives capable support throughout. Good for cheap locations.

"FLIRTING WITH LOVE"—80%

(Adapted from the novel "Counterfeit")

Reviewed September, 1924

Theme—Actress felled by romance in attempt to avenge interference with stage opportunity

VALUE
 Photography—Good—Not credited.
 Moral standard—Average.
 Story—Very good—Com.—Dra.—Family.
 Star—Very good—Colleen Moore.
 Direction—Very good—John F. Dillon.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST
 Gilda Lamont.....Colleen Moore
 Wade Cameron.....Conway Tearle
 Estelle VanArden.....Winifred Bryson
 Mrs. Cameron.....Frances Raymond

Producer—First National.
 Footage—6926 feet.
 Distributor—First National.

THE OPINION

Not up to Colleen Moore's standard, but good audience pictures. The star overacts at times, and has fewer opportunities for the sort of comedy at which she is most adept than in "The Perfect Flapper" for instance. The story is a trivial tale of how an actress wedged herself into the home of a young reformer as a victim of amnesia. She falls in love with him before she can carry out plan of revenge. Scenes in theatre when her real identity is discovered stagey and unconvincing. A poor follow-up for recent successes, but will get across by reason of modern jazz qualities and peppy action.

"SPEED SPOOK"—80%

(Adapted from story of same name)

Reviewed September, 1924

Theme—Adventures of speed champion thwarting election crooks

VALUE
 Photography—Very good—Chas. Gilson.
 Moral standard—Average.
 Story—Very good—Comedy—Family.
 Star—Very good—Johnny Hines.
 Direction—Very good—Charles Hines.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST
 "Blue Streak".....Johnny Hines
 Betty West.....Faire Binney
 "Chuck".....Edmund Breese
 Jud Skerlitt.....Warner Richmond

Producer—East Coast Films, Inc.
 Footage—6700 feet.
 Distributor—East Coast Films, Inc.

THE OPINION

Moves at a peppy tempo and cannot fail to please. Star introduced in speedy automobile track scenes which are excellently photographed. Significance of title found in apparently driverless racing car which terrifies country town, and eventually runs down election crook fleeing with ballot box. Hero concealed under hood places handcuffs on villain and brings him in. Johnny Hines gives neat comedy performance. Does good team work with Edmund Breese. Appropriate musical setting should bring production to high mark in entertainment value. Skillfully arranged subtitles add comedy punch.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

September 15th to 30th, 1924

No. 1

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Who Picks Your Pictures?

It pays to put great care in selecting of your pictures.

This is something to which the manager or an experienced man should attend, supplementing his judgment with the facts given in SCREEN OPINIONS.

Don't leave this important work for an inexperienced assistant. Don't leave this to "George."

If the manager is busy, it will pay him to drop something less important and pay attention to the booking.

Get good pictures! Then follow systematic plans for telling the people what you have got.

Index

Pct.	Play	Page	Pct.	Play	Page
65%	"Battling Buddy"	6	50%	"Lend Me Your Husband"	7
65%	"Breath of Scandal"	8	90%	"Lily of the Dust"	3
80%	"Butterfly"	7	40%	"Man From New York"	7
65%	"Daring Chances"	8	50%	"Men, Women and Money"	2
65%	"Desert Outlaw"	6	80%	"Messalina"	4
65%	"Empty Hands"	3	50%	"Missing Daughters"	5
80%	"How to Educate A Wife"	6	65%	"That French Lady"	2
65%	"It Is The Law"	5	65%	"Tiger Thompson"	8
80%	"K—The Unknown"	4			



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.
Address All Correspondence to This Office.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MacDONALD
1493 Broadway—Room 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"MEN, WOMEN AND MONEY"—50%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Strife between capital and labor

VALUE

Photography—Average—Not credited.
Moral standard—Good.
Story—Average—Drama—Family.
Cast—Good—All-Star.
Direction—Average—Not credited.
Technique—Average.
Spiritual Influence—Good.
Moral—Value of industrial democracy.

CAST

Tom Thayer.....William H. Tooker
Manager.....J. Herbert Frank
Thayer's Daughter.....Marguerite Courtot
Child.....Miriam Baisant

Producer—Sun Ray Pictures, Inc.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Lacks dramatic force. Poorly chosen subtitles a detriment. The story of struggle between capital and labor, between crook manager and philanthropist, the murder mystery when head of firm is found dead in home, the sacrifice of his crippled son in struggle with fanatic contains material for a good picture. Dr. Frank Crane is the author. Moral influence good, but audience will resent paying money to see tiresome production.

THE STORY

In Queenstead, an American city, Warren & Thayer's manufacturing plant had labor troubles. A conniving manager, together with a stool pigeon, murder Warren, for the purpose of getting control in his own hands and freezing out Thayer. Thayer's plan of inspiring the spirit of industrial democracy through the circulation of pictures dealing with the subject has its effect. And after a strike that threatens the workers' families with starvation, Thayer finally establishes an industrial democracy as planned.

"THAT FRENCH LADY"—65%

(Adapted from "The Strange Woman")

Reviewed September, 1924

Theme—Lover's mother restores woman's faith in marriage

VALUE

Photography—Average—Not credited.
Moral standard—Average.
Story—Average—Drama—Adults.
Star—Good—Shirley Mason.
Direction—Good—Edmund Mortimer.
Technique—Good.
Spiritual Influence—Average.
Moral—Enduring principle of marriage.

CAST

Inez De Pierrefond.....Shirley Mason
John Hemingway.....Theodore Von Eltz
Charlie Abbey.....Harold Goodwin
Uncle Walter.....Charles Coleman

Producer—Fox.
Footage—About 5000 feet.
Distribution—Fox.

THE OPINION

Interesting version of William J. Hurlburt's stage play, "The Strange Woman," although intention of play is not thoroughly exploited. Adaptation superficial. Shirley Mason not suited to title role. Theodore Van Eltz excellent in artist-lover role. Lucy Beaumont very sweet as mother whose willingness to waive ideal of lifetime causes son's sweetheart to replace free love theories with marriage. Production well dressed and attractively staged. Good program feature for adult audiences. Produced in clean style.

SHORT SUBJECTS

A MONKEY ROMEO—Fox—(Monkey Comedy)—Clean and clever. Unusually intelligent monkey-actor pursues life like human being. Get this one.

FIRST HUNDRED YEARS—Sennett-Pathe two-reel comedy—A riot of fun. Exceptionally original. Hiring new cook introduces female detective, and weird noises mistaken for ghosts. Harry Langdon excellent comedy star.

"LILY OF THE DUST"—90%

(Adapted from a novel of the same name)

Reviewed September, 1924

Theme—Experience of woman who hesitated between position and love**VALUE**

Photography—Excellent—Alvin Wykoff
 Moral standard—Fair.
 Story—Excellent—Drama—Adults.
 Star—Excellent—Pola Negri.
 Direction—Masterful—D. Buchowetski.
 Technique—Masterful.
 Spiritual Influence—Neutral.
 Moral—Happiness destroyed by rash act

CAST

Lily.....Pola Negri
 Lieut. Prell.....Ben Lyon
 Col. Mertzbach.....Noah Beery
 Richard Dehnecke.....Raymond Griffith
 Producer—Paramount.
 Footage—6811 feet.
 Distributor—Famous Players-Lasky.

THE OPINION

Extremely artistic production based on interesting story with unhappy ending. Pola Negri excellent. Noah Beery makes much of fine opportunity. Ben Lyon and Raymond Griffith excellent. Large, richly appointed sets a feature. Director has extracted interest from the story, injecting sex appeal and a romantic quality that commends it to the average audience. Essentially for the high class theatre. European atmosphere and careful attention to smallest details noticeable. Story absorbing, but unhappy ending makes it speculative attraction.

THE STORY

Lily is loved by Col. Mertzbach, and also by a young officer, Lieutenant Prell. The Colonel's offer of marriage is accepted after Prell, taking rejection for granted, rushes away. Later he makes a secret visit to the home of Mertzbach, and is discovered by the Colonel embracing Lily. A duel is the result in which Prell is injured. Lily, cast out from the Colonel's home, becomes mistress of wealthy Richard Dehnecke, believing Prell to be dead. Discovery to contrary leads her to leave Dehnecke after explanations to Prell, who introduces her to his uncle for approval. She is headed toward happiness when Dehnecke enters with a group of drunken associates. Prell gives her up for good, and the close of the story shows her with Dehnecke who is begging forgiveness.

"EMPTY HANDS"—65%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Romance of man and girl thrown together in wilderness**VALUE**

Photography—Very good—Schoenbaum.
 Moral standard—Average.
 Story—Average—Drama—Adults.
 Cast—Very good—All-Star.
 Direction—Good—Victor Fleming.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Grimshaw.....Jack Holt
 Claire Endicott.....Norma Shear
 Robert Endicott.....Charles Clark
 Montie.....Ramsay Wallace
 Producer—Paramount.
 Footage—About 6800 feet.
 Distributor—Famous Players-Lasky.

THE OPINION

Farfetched tale of girl rescued from drowning in river rapids and isolated in wilderness until discovered by aeroplane pilot. Very romantic and has considerable sex appeal. Attitude of girl in daring bathing suit before hero who wanders inadvertently into her boudoir not in keeping with respectability of home. Rescue scene and previous river scenes where girl and man shoot rapids in canoes quite thrilling. Wilderness scenes attractive, but log cabin and furnishings not sufficiently primitive to be convincing. Norma Shearer and Jack Holt give good performance. Relationship between title and story vague. Average audience will accept it for its thrilling incidents and novelty.

MAKE SUGGESTIONS

Several subscribers have written to us and made suggestions that we are glad to follow. One has asked us to suggest some pictures that would be especially suited for Sunday showing. From the data we give in the opinions and the rating, the exhibitor can judge quite well as to the suitability of the picture for Sunday, but we will suggest in our opinions frequently when pictures are especially suited to showing on Sundays. We always welcome suggestions and criticisms that may lead to more helpful service.

"K—THE UNKNOWN"—80%

(Adapted from the novel of the same name)

Reviewed September, 1924

Theme—Doctor living under assumed name to escape mistaken accusers

VALUE

Photography—Very good—C. Stumar.
Moral standard—Fair.
Story—Very good—Drama—Adults.
Cast—Very good—All-Star.
Direction—Very good—H. A. Pollard.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Sidney Page.....Virginia Valli
"K" The Unknown.....Percy Marmont
Charlotte Harrison.....Margarita Fisher
Dr. Max Wilson.....John Roche

Producer—Universal.
Footage—8146 feet.
Distributor—Universal.

THE OPINION

Has good box office appeal with plenty of comedy extracted from situations in which two youthful rivals indulge in fist fights, and amusing reconciliations. One of the youths is fat and fussy. His jealousy over the approaching marriage of the girl he loves leads through a series of thrilling and vastly amusing scenes. He finally shoots the man believing him to have lured the girl to sin at a wayside inn. A scene in which the two rivals lunch together and become ill learning to smoke is sure to bring a laugh. Morbid story brightened by comedy. Has sufficient human interest to please average neighborhood house. A little too long.

THE STORY

Through trickery practised by a nurse in love with Dr. Max Wilson, Dr. Edwards is accused of manslaughter. He goes away assuming the name of "K" Le Moyne. He falls in love with a young nurse who later is attracted to Dr. Wilson. She is about to marry him when a young man to whom she had been engaged, shoots him. At the appeal of the love-crazed nurse who had formerly plotted against him, Dr. Edwards performs an operation, saving Wilson's life. The telling of the truth regarding false situations, and the correct pairing off of lovers closes the story.

"MESSALINA"—80%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Roman Empress and Egyptian princess vie for love of enslaved prince

VALUE

Photography—Average—Alfred Luncl.
Moral standard—Average.
Story—Very good—Drama—Adults.
Cast—Very good—All-Star.
Direction—Very good—Enrico Guazzoni
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Messalina.....Rina de Liguoro
Princess Mirit.....Giovanna Terribili
Ela.....Lucia Zamiaai
Ennio.....Gino Talamo

Producer—Guazzoni Films.
Footage—About 7000 feet.
Distributor—F. B. O.

THE OPINION

Second rate spectacular drama of Roman period, 44 B. C. Well portrayed. Management of mob scenes are second to none—moods of the populace effectively portrayed thereby. The chariot races lack the punch of those seen in other productions of the period, principally a photographic error, and partly directorial and editorial. Wrestling and other athletic attractions presented as court entertainment well done. The author has failed to concentrate his main theme, causing slight confusion at times as to the importance of the various loves—Messalina's, Ennio's, Mirit's, and that of Caius. Production interesting. Neighborhood audiences would be bored by it. Transient theatres may make money with it through spectacular advertising.

THE STORY

Following the murder of Caligula, a tyrant reigning on the throne of the Caesars in 44 B. C., Messalina, through whose machinations he lost his life, married Claudius, who with the help of Marcus, she placed at the head of the Roman empire to further her own ambitions. Illegitimate love for Caius is followed by a passion for Prince Ennio, a slave, who in turn loves a slave girl, Ela. An Egyptian princess, Mirit, also loves Ennio, and purchases Ennio. Furious at being spurned by Ennio, Mirit plans to have Ela sacrificed in the temple of Isis. Ennio sets fire to building. Ela is freed and Mirit falls a prey to the lion trap set for Ennio. Messalina is ordered killed. She stabs herself. Ennio and Ela find happiness in love.

"MISSING DAUGHTERS"—50%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Adventures of three girls abducted in aeroplane

VALUE

Photography—Good—Ray June.
Moral standard—Average.
Story—Fair—Melodrama—Adults.
Cast—Good—All-Star.
Direction—Average—Wm. H. Clifford.
Technique—Average.
Spiritual Influence—Neutral.
Moral—Danger in choice of associates.

CAST

Eva Rivers.....Eva Novak
Eileen Allen.....Eileen Percy
Pauline Hinton.....Pauline Starke
John Rogers.....Rockliffe Fellows

Producer—Choice Productions.
Footage—6614 feet.
Distributor—Selznick.

THE OPINION

Story not strong enough to hold average audience. Not suited for neighborhood house. Outline of plot not clear. Girl becoming secretary to lone rich man who keeps her in luxury, not savory situation. Kidnapping of girls in aeroplane makes good melodrama but not pleasant. Inference being that they are being taken to place of ill repute. The rescue by a detective employed by the government to watch such cases brings the romance of the story to a happy ending. The cast is excellent.

THE STORY

Three girls rooming together, Eva Rivers, Pauline Kinton, and Eileen Allen, who hopes for luxury and an easy livelihood. Eileen becomes the secretary of a rich man, owner of resorts and invites Eva and Pauline to join her at one. In the events that follow the girls are abducted and carried south by aeroplane to a place of bad repute. They are rescued through the efforts of Eva's employer, who is a detective. The rich man discovers that Eva is his long lost daughter, and following the adventure she finds herself blessed with both a father and a lover.

"IT IS THE LAW"—65%

(Adapted from a play of the same name)

Reviewed September, 1924

Theme—Man torn from bride and sent to prison by jealous rival

VALUE

Photography—Good—Not credited.
Moral standard—Fair.
Story—Good Melodrama—Adults.
Cast—Good—All-Star.
Direction—Good—J. Gordon Edwards.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Albert Woodruff.....Arthur Hohl
Sniffer.....Arthur Hohl
Justin Victor.....Herbert Heyes
Ruth Allen.....Mimi Palmeri

Producer—Fox.
Footage—6895 feet.
Distributor—Fox.

THE OPINION

Gruesome story in which drug addict has prominent part. Production well made, good cast in which fresh faces appear, but presents theme too unhappy to be popular with average audience. Competent direction brings out high lights of story in which husband is torn from bride of a day and sent to prison. Husband shooting down in cold blood man who wronged him, following his escape from prison projects unmoral theory, in spite of satisfaction gained from seeing horrible wrong avenged.

THE STORY

Ruth Allen loved by Woodruff and Victor, chooses the latter. Woodruff summons drug addict who is his double, to his apartment, shoots him and exchanges clothing. Over the phone he threatens to connect Ruth's name with scandal, demanding of Victor \$50,000 hush money. He lures Victor to his apartment, leaving an incriminating note which gives the impression that he has been murdered by Victor. The latter is sent to prison, and in the course of events Ruth discovers Woodruff alive, and Victor, escaping from prison kills him.

In SCREEN OPINIONS you get the facts about pictures. You get information that enables you to decide whether the picture will go well in your theatre or not. We give you the facts. With these you must decide for yourself. You can easily do this by carefully studying the facts.

"BATTLING BUDDY"—65%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Struggle of youth against usurper of ranch inheritance

VALUE

Photography—Good—George Meehan.
Moral standard—Average.
Story—Good—Melodrama—Family.
Star—Average—Buddy Roosevelt.
Direction—Good—Richard Thorpe.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Buddy West.....Buddy Roosevelt
Dorothy Parker.....Violet La Plante
Pete Hall.....William Lowery
Ginger.....Kewpie King

Producer—Lester F. Scott, Jr.
Footage—About 4800 feet.
Distributor—Artclass Pictures Corp.

THE OPINION

A rollicking production with a happy spirit. It will please the average audience. The star is wholesome and pleasing in appearance. A good punch is derived from his fight with Hall's gang and his scaling seemingly impassable slopes on horseback. The latter is a novelty aided by trick photography. Good comedy is injected by the character Ginger.

THE STORY

Buddy West on his way to take charge of a ranch left jointly to him and his uncle's adopted daughter, is met by a gang in the employ of the ranch superintendent who means to kill Buddy and marry the girl. A swift series of fighting adventures saves the girl from an unwelcome lover and wins her love for himself.

"DESERT OUTLAW"—65%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Experience of prospector mistaken for thief and murderer

VALUE

Photography—Very good—Not credited
Moral standard—Average.
Story—Good—Melodrama—Family.
Star—Good—Charles (Buck) Jones.
Direction—Good—Edmund Mortimer.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Sam Langdon.....Buck Jones
May Halloway.....Evelyn Brent
Doc McChesney.....DeWitt Jennings
Tom Halloway.....William Haynes

Producer—Fox.
Footage—5576 feet.
Distributor—Fox.

THE OPINION

Nicely staged western of ordinary attributes as regards story and action. A leap from the cliff into the water by the hero astride his horse is one of the most thrilling novelites of its kind. A pleasing romance is interwoven in which the hero falls in love with the sister of a man for whose misdeeds he has been arrested. Buck Jones very good.

"HOW TO EDUCATE A WIFE"—80%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Teaching wives to entertain for business purposes upsets two homes

VALUE

Photography—Very good—G. Carpenter
Moral standard—Average.
Story—Very good—Comedy—Adults.
Cast—Very good—All-Star.
Direction—Very good—Monte Bell.
Technique—Very good.
Spiritual Influence—Average.
Moral—Danger of ignoring marriage vows for business gain.

CAST

Husbands.....Monte Blue—
Creighton Hale
Wives.....Marie Prevost—
Betty Francisco
Renson.....Edward Earle
"Prudence Prue".....Claude Gillingwater

Producer—Warner Bros.
Footage—6300 feet.
Distributor—Warner Bros.

THE OPINION

First class audience picture with good comedy punch and interesting plot. Monte Blue splendid as unsuccessful insurance broker who ran marital bark on rocks through advice of friend regarding educating wife to entertain prospective clients. Marie Prevost gives unusually capable performance as the wife. Creighton Hale, Edward Earle and Claude Gillingwater are notable members of a fine cast. Domestic scenes very amusing. Strong vein of human interest. The story written by Elinor Glyn has not the usual tawdry se appeal.

"BUTTERFLY"—80%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Self-sacrifice of elder sister in guiding destiny of younger

VALUE

Photography—Very good—Not credited
Moral standard—Average.
Story—Very good—Drama—Family.
Cast—Very good—All-Star.
Direction—Very good—Clarence Brown.
Technique—Very good.
Spiritual Influence—Average.
Moral—Sin of selfishness.

CAST

Dora Collier.....Laura La Plante
Hilary Collier.....Ruth Clifford
Craig Spaulding.....Kenneth Harlan
Konrad Kronski.....Norman Kerry

Producer—Universal.
Footage—About 6000 feet.
Distributor—Unievrsal.

THE OPINION

Not totally convincing, but the sort of thing the average public likes. Story interesting but considerably of the "made to order" variety. Self-sacrificing girl thwarted at every move toward happiness by younger sister's demand for desired treasure. Laura La Plante works intelligently in a somewhat thankless part. Ruth Clifford especially sympathetic in elder sister role. Modern jazz atmosphere effectively injected. Not vastly artistic, but entertaining.

"LEND ME YOUR HUSBAND"—50%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Girl who carried borrowing habit into realm of matrimony

VALUE

Photography—Very good—Jack Brown.
Moral standard—Fair.
Story—Average—Drama—Adults.
Cast—Good—All-Star.
Direction—Average—Christy Cabanne.
Technique—Average.
Spiritual Influence—Average.
Moral—Danger of ignoring conventions of marriage law.

CAST

Aline Stockton.....Doris Kenyon
Henry Seton.....David Powell
Mrs. Seton.....Dolores Cassinelli
Burrows Stockton.....J. Barney Sherry

Producer—Burr Pictures, Inc.
Footage—5389 feet.
Distributor—Burr Pictures, Inc.

THE OPINION

Audiences will be interested in the characters, rather than in the action, which is unconvincing and melodramatic. An unhappy impression of society life is projected. Direction is not up to par. The excellent selling title will help the transient theatre to get the crowd once. Neighborhood audiences in general will resent cheap quality of subject.

THE STORY

Aline Stockton and Jennie MacDonald, daughter of the Stockton gardener, have been close friends from childhood. Aline goes abroad, and returning, enters the home port in company with a married man, Henry Seton. In the incidents that follow, Aline carries a habit of borrowing, formed in childhood, into the lives of her women friends, borrowing a husband here and there under the guise of friendship. Jennie is finally coveted by Seton, who lures her to his summer cottage. Aline rushes to apprise her of her father's anger. As the old man holds a pistol at bedroom door, Aline steps out in place of his daughter, thus shouldering the disgrace. Later she follows Jennie to the river edge, saving her from suicide. The story ends happily.

"MAN FROM NEW YORK"—40%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Romance and adventures of tenderfoot lured to heroism through girl

VALUE

Photography—Average—Jean French.
Moral Standard—Average.
Story—Fair—Melodrama—Family.
Star—Fair—Fred C. Church.
Direction—Fair—Fred Balshofer.
Technique—Fair.
Spiritual Influence—Neutral.
Moral—None.

CAST

Bob Tarrant.....Fred C. Church
Ruth Crawford.....Marie E. Wells
Dad Crawford.....Morgan Jones
Red Dawson.....W. W. Jones

Producer—Fred J. Balshofer.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Conventional direction and incompetent star rob production of normal entertainment value. Marie Wells attractive and talented. Worthy of better opportunities. Good western atmosphere.

"DARING CHANCES"—65%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Romance of westerner accused of kidnaping dead sister's child**VALUE**

Photography—Very good—H. Neumann.
 Moral standard—Good.
 Story—Good—Melodrama—Family.
 Star—Good—Jack Hoxie.
 Direction—Good—Clifford Smith.
 Technique—Good.
 Spiritual Influence—Average.
 Moral—None outstanding.

CAST

Jack Armstrong.....Jack Hoxie
 Agnes Rushton.....Alta Allen
 Sampson Burke.....Claude Peyton
 Joe Slavin.....Jack Pratt

Producer—Universal.
 Footage—About 9000 feet.
 Distributor—Universal.

THE OPINION

Wholesome production with good riding scenes and rodeo stunts. The kind any audience will welcome. Direction and photography help entertainment. Alta Allen is charming as the school teacher who cares for the wounded hero and little niece. Good general purpose feature.

THE STORY

Jack Armstrong upsets brother-in-law's plans by entering his horses in a rodeo. Result is that when Jack's sister dies and he is bringing his little niece away at the child's request, his brother-in-law, hoping to prevent his riding in the steeple chase, sets his gang on him. He is discovered wounded by Agnes Rushton, a school teacher, who cares for him and the child. Later he is accused of kidnaping, but with the sheriff's consent he rushes to the scene and wins the race. His service in running down his brother-in-law's gang, who have robbed the rodeo cashier, is rewarded by exoneration.

"TIGER THOMPSON"—65%

(Especially prepared for the screen)

Reviewed September, 1924

Theme—Romance and adventures of reformed bandit**VALUE**

Photography—Good—Henry Sharp
 Moral standard—Average.
 Story—Good—Melodrama—Family.
 Star—Good—Harry Carey.
 Direction—Good—Reeves Eason.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Tiger Thompson.....Harry Carey
 Ethel Brannon.....Marguerite Clayton
 Jim Morley.....John Dillon
 Bull Dorgan.....Jack Richardson

Producer—Hunt Stromberg.
 Footage—About 5000 feet.
 Distributor—W. W. Hodkinson.

THE OPINION

Entertaining western. Gets its punch through good direction and nicely established atmosphere. Tiger Thompson's pet kitten gets a number of laughs. The story is not above par but serves the purpose of western melodrama acceptably. Former bandit vying with crook for possession of map showing location of dead bandit's cache, decides for right through love of dead man's daughter who is in ignorance of father's profession.

"BREATH OF SCANDAL"—65%

(Adapted from a story of the same name)

Reviewed September, 1924

Theme—Girl's struggle against scandal caused by father's misdeeds**VALUE**

Photography—Very good—Harry Perry
 Moral standard—Average.
 Story—Good—Melodrama—Aults.
 Cast—Good—All-Star.
 Direction—Good—Gasnier.
 Technique—Average.
 Spiritual Influence—Average.
 Moral—Misdeeds will find you out.

CAST

Sybil Russell.....Betty Blythe
 Marjorie Hale.....Patsy Ruth Miller
 Charles Hale.....Lou Tellegen
 Helen Hale.....Myrtle Stedman

Producer—B. P. Schulberg.
 Footage—6900 feet.
 Distributor—B. P. Schulberg Prod.

THE OPINION

Just another angle on domestic tragedy. Heart-broken daughter seeks to understand men by becoming manicurist in slums, while mother neglecting own fireside, attends convention of women's clubs in Chicago. Attempt to get even with father by striking through daughter introduces a raid scene in a questionable restaurant. The close of the story balances all scores and restores harmony in scandal threatened family. Patsy Ruth Miller gives good performance, Betty Blythe a bit staggy, Lou Tellegen and Forrest Stanley excellent. Should get across, but not always convincing.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

October 1st to 15th, 1924

No. 2

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

MAKE GOOD ON REAL REVIEWS!

Gamble at cards if you wish, but when it comes to booking your pictures play safe and be guided by SCREEN OPINIONS.

Trade paper reviews are biased by advertising.

Exhibitors' opinions are equally unhelpful. One writes the picture goes over big, another that it was a fizzle. All they can accurately do is to say what the picture did for them, but that doesn't mean anything for you. No exhibitor can be a good reviewer until he takes time to concentrate on that work. Accurate reviewing demands an expert with trained judgment. It demands experience, knowledge of all classes of people in all neighborhoods all over the country. It takes time. SCREEN OPINIONS advice means success to wise exhibitors; it means GOOD PICTURES, profit and good will.

Index

Pct.	Play	Page	Pct.	Play	Page
50%	"American Manners".....	13	65%	"Measure of a Man".....	11
50%	"Border Women".....	14	80%	"Merton of the Movies".....	15
50%	"Bowery Bishop".....	16	90%	"Never Say Die".....	14
90%	"Captain Blood".....	10	80%	"Oh You Tony".....	11
50%	"Coyote Fangs".....	12	90%	"Open All Night".....	16
65%	"Circe, the Enchantress".....	12	80%	"Pride of Sunshine Alley".....	11
90%	"Cyclone Rider".....	14	50%	"Rainbow Rangers".....	12
80%	"Female".....	13	80%	"Self-Made Failure".....	10
65%	"Her Own Free Will".....	13	65%	"Turned Up".....	16
100%	"Iron Horse".....	15			



Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.
Address All Correspondence to This Office.

STAFF:

Flint McNaughton.....Business Manager
"P. J." Garvey.....Managing Editor
Margaret I. MacDonald.....Associate Editor

New York Representative:
MARGARET I. MACDONALD
1493 Broadway—Room 220

NO ADVERTISING SUPPORT ACCEPTED!

Percentage Figure Values

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

"CAPTAIN BLOOD—90%

(Adapted from the novel of the same name)

Reviewed October, 1924

Theme—Adventures of Irish physician accused of treason in reign of King James

VALUE

Photography—Excellent—S. Smith, Jr.
Moral standard—Average.
Story—Excellent—Drama—Family.
Author—Excellent—Rafael Sabatini.
Cast—Excellent—J. Warren Kerrigan.
Direction—Excellent—David Smith.
Technique—Excellent.
Spiritual Influence—Average.
Moral—None.

CAST

Captain Blood.....J. Warren Kerrigan
Arabella Bishop.....Jean Paige
Mary Trall.....Charlotte Merriam
Colonel Bishop.....Wilfrid North
Governor Steed.....Templar Saxe

Producer—Albert E. Smith.
Footage—About 11000 feet.
Distributor—Vitagraph.

THE OPINION

Spectacular production suited for transient or neighborhood houses. Gives J. Warren Kerrigan, in role of Captain Blood, the best opportunity yet afforded him on the screen. His portrayal of the young Irish physician, performing deeds of kindness and heroism during a series of fast and furious adventures which finally placed his enemies at his feet, is polished. Wilfrid North, Jean Paige and Charlotte Merriam are excellently cast. Bertram Grassby's portrayal of Don Diego is also sure to be noted. In scenes at sea with the Spanish ships bombarding Bridgetown, yellow tongues of flame can be seen with every shot of the cannon. Young people will like the pirate atmosphere to be found in a portion of the picture. A realistic idea of the cruelties practiced on slaves in the Barbadoes can be had from this picture.

THE STORY

Peter Blood, a young Irish physician, is accused of treason because he attended a wounded rebel, during the reign of King James. Sent with a shipload of rebel convicts to the Barbadoes he is purchased by the military commander at Bridgetown at the request of his niece. In the course of events Bridgetown is attacked by the Spanish, and Peter Blood saves the lives of Arabella Bishop and her friend. Later he turns the tables on Colonel Bishop, who means to crush him, for when William Mounts the throne of England he swears allegiance to the new government, and is made governor of Jamaica in Bishop's place. He wins Arabella for his wife.

"SELF-MADE FAILURE"—80%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Tramp, boy and dog—tramp mistaken for professor of gymnastics

VALUE

Photography—Very good—Ray June.
Moral standard—Average.
Story—Very good—Com.—Family.
Cast—Very good—Lloyd Hamilton.
Direction—Very good—Wm. Beaudine.
Technique—Very good.
Spiritual Influence—Average.
Moral—None outstanding.

CAST

Sonny.....Ben Alexander
Breezy.....Lloyd Hamilton
John Steele.....Matt Moore
Alice Neal.....Patsy Ruth Miller

Producer—J. K. McDonald.
Footage—About 7345 feet.
Distributor—First National.

THE OPINION

Good for neighborhood house. Audience will enjoy adventures and friendship of tramp and boy. Scenes in hotel where the tramp, Breezy, is mistaken for a professor of gymnastics and forced to live up to the mistake, are good for a lot of laughs. A fine vein of human interest prevails throughout, together with an interesting situation in the scheme of a crook to cheat a widow out of hotel business. Patsy Ruth Miller, Lloyd Hamilton and Ben Alexander are outstanding figures.

THE STORY

Breezy, a tramp, his pal Sonny and a dog alight from a freight train at the station of a one-horse town. Breezy is mistaken for a professor of gymnastics. Later he is framed for burglary and placed in jail. Information he has gained regarding the standing of the supposed owner of the hotel is carried to Grandma Neal, a woman who has befriended Sonny, which establishes her claim to the ground on which it stands. The close of the story shows Breezy returning to the open road.

"MEASURE OF A MAN"—65%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Success of sky pilot's good fellowship methods at lumber camp**VALUE**

Photography—Good—Jack Rose.
 Moral standard—Good.
 Story—Good—Melodrama—Family.
 Author—Good—Norman Duncan.
 Star—Good—William Desmond.
 Direction—Good—Arthur Rosson.
 Technique—Good.
 Spiritual Influence—Good.
 Moral—Universal love true conqueror.

CAST

John Fairmeadow.....William Desmond
 Jack Flack.....Albert J. Smith
 "Pale" Peter.....Francis Ford
 Billy the Beast.....William J. Dwyer
 Pattie Batch.....Mary McAllister

Producer—Universal.
 Footage—4979 feet.
 Distributor—Universal.

THE OPINION

Picture with good moral, for ordinary people. Story fairly handled, and closing scenes built on cheap melodramatic lines with subtitles of the same cheap quality. You can run this picture in the average neighborhood house with good success on account of the substantial moral teaching of the parson toward drunkards and women. Mary McAllister, as the unsophisticated, is charming. Cast does well. Good lumber camp atmosphere.

THE STORY

John Fairmeadow, looking for the wickedest place on earth, happens on Swamp End. Here he finds men of the lumber woods at a saloon. He opens a reading room in opposition, and succeeds eventually in converting most of the men. His greatest conquest is in the person of Billy, the Beast, who he reforms. The wife of "Pale" Peter, the saloonkeeper, drowns herself after giving birth to a child to a camp rogue. John becomes engaged to Pattie Batch, a pretty orphan girl.

"PRIDE OF SUNSHINE ALLEY"—80%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Romance and adventures of policeman in the slums**VALUE**

Photography—Good—Art Reeves.
 Moral standard—Good.
 Story—Very good—Com.—Melo.—Family
 Author—Very good—Samuel M. Pyke.
 Star—Good—Kenneth McDonald.
 Direction—Very good—Wm. J. Craft.
 Technique—Very good.
 Spiritual Influence—Good.
 Moral—There's might in right.

CAST

Tim O'Malley.....Kenneth McDonald
 Pat O'Malley.....Monte Collins
 Mary O'Neill.....Violet Schram
 Mrs. O'Neill.....Edith Yorke
 Tom O'Neill.....Phil Ford

Producer—L. J. "Bud" Barsky.
 Footage—About 5000 feet.
 Distributor—State Rights.

THE OPINION

All audiences will react favorably to this production. Good comedy helped by subtitles, and swift melodramatic action. Good slum types excellently portrayed. This picture is especially life-like in development. The joys and sorrows of the people of the picture become very real to the spectator.

THE STORY

Tim O'Mally, a newly appointed policeman, is placed in his own district in the slums and becomes the butt of Red Mike's gang. He loves Mary O'Neill, Red's girl. Red Mike frames Tim with shooting a man. After many adventures which includes Tim's suspension from the force, and the rounding up of a band of auto thieves, tim finally succeeds in showing up his enemies with the usual happy ending.

"OH YOU TONY"—80%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Experience of Rancher victimized in social game**VALUE**

Photography—Very good—Not credited.
 Moral standard—Average.
 Story—Very good—Comedy—Family.
 Author—Very good—Don W. Lee.
 Star—Very good—Tom Mix.
 Direction—Very good—J. G. Blystone.
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Tom Masters.....Tom Mix
 Betty Faine.....Claire Adams
 Mark Langdon.....Dick Laren
 Jim Overton.....Earle Foxe
 Countess.....Dolores Rousse

Producer—William Fox.
 Footage—6300 feet.
 Distributor—Fox.

THE OPINION

You can make no mistake on this one, if your patrons like Tom Mix pictures. The race alone in which Tony carries his master to victory in a cross country competition is worth the price of admission to sport lovers. Some good comedy occurs in the scenes in which the rancher comes in contact with the fashionable set in Washington. A good vein of intrigue and consequent adventures afford interesting thrills. This is one of the best of Tom Mix momey-melodramas.

THE STORY

Tom Masters, half owner of a ranch with Betty Faine, goes to Washington to represent an association on irrigation. While there he takes lessons in deportment for the purpose of pleasing a certain gold-digging countess. A fake oil scheme claims some of his money, the leaders of which try to force payment of a twenty-five thousand dollar note. He enters his horse in a race, and wins the money and also the love of Betty.

"RAINBOW RANGERS"—50%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Romance of leader of drifters—adventures in rescue of girl

VALUE

Photography—Good—Ross Fisher.
Moral standard—Average.
Story—Average—Com.—Drama—Family
Author—Average—Not credited.
Star—Average—Pete Morrison.
Direction—Average—Forrest Sheldon.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Buck Adams.....Pete Morrison
Rose Warner.....Peggy Montgomery
Manuel Lopez.....Lew Meehan
"Anteater Jake".....Eddie Dennis
Deacon Slim.....Nelson McDowell

Producer—William Steiner.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Western with a jolly swing. The majority of neighborhood houses will welcome it as a relief from the usual western melodrama, because of the comedy angle interjected. Some good riding and thrill attached to the rescue of the girl and her father from the clutches of the villain. Pete Morrison fits the role of the happy hobo ranger well. Wholesome atmosphere.

THE STORY

Buck Adams is leader of a small band of men who drifted from different walks of life into the open road. Real adventure enters their lives when a run-away team with a girl and her father, pursued by a bandit, crosses their path. Buck becomes the rescuer, and later wins the love of the girl and a place on her father's ranch, after a number of adventures with the villain.

"CIRCE, THE ENCHANTRESS"—65%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Circe-like woman courted by gay men—finally loves non-jazz type

VALUE

Photography—Excellent—O. T. Marsh.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—Vinente Blasco Obanez.
Star—Good—Mae Murray.
Direction—Good—Robert Z. Leonard.
Technique—Good.
Spiritual Influence—Average.
Moral—Joys of immorality are fleeting.

CAST

Circe-Cecille Brunne.....Mae Murray
Dr. Wesley Van Martyn.....J. Kirkwood
Archibald Crumm.....Tom Ricketts
"Bal" Barrett.....Charles Gerard

Producer—Tiffany Productions.
Footage—6882 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Sex appeal characterizing quality. A great deal of the action devoted to jazz parties and vulgar dancing by the star. Scenes in which Mae Murray is called upon to interpret varied moods interesting and exceptionally well done. One slow motion dance performed by the star intended to represent the dancing of Circe not sufficiently artistic to stand analysis. Picture not good for neighborhood audiences. Transient houses will respond to sex appeal but will be apt to be indifferent toward it in general. The production is obviously an attempt to put the star across entirely on powers of physical attraction.

THE STORY

Suggested by the story of Circe, daughter of the Sun, who turned sailors into swine until checked by Ulysses. Beautiful Cecille Brunne, educated in a convent, is hounded by men. Finally, in desperation, turned her energies to ensnaring men. Next door to her home on Long Island lives Dr. Van Martyn, a type she has not met before. He spurns her because of her vulgar parties, telling her he does not understand women of her kind. She falls in love with him, and finally after gambling away her home, and then disappearing to bury her sorrow in life at the convent, she suffers paralysis through automobile. Dr. Van Martyn, now madly in love with her, seeks her out. The sight of him causes her to rise from her wheel chair and walk.

"COYOTE FANGS"—50%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Adventures of cowboy framed with shooting girl he loves

VALUE

Photography—Average—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Not credited.
Star—Average—Jack Perrin.
Direction—Average—Harry Webb.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

"Hi Pocket" Hawkins.....Jack Perrin
Deputy Sheriff.....Jack Richardson
Sam Stover.....Lew Meehan
Jack Dodge.....Jack Saxon
Sylvia Dodge.....Josephine Hill

Producer—F. & W. Productions.
Footage—About 5000 feet.
Distributor—State Rights

THE OPINION

Just average western melodrama. The kind that goes well in cheap districts. A pretty girl, a winsome child, and a fairly good plot help matters along. The usual strife of the wild west production is present—rivals for the girl in bitter enmity.

THE STORY

Sam Stover, jealous of "Hi Pocket" Hawkins, because pretty Sylvia Dodge prefers Hawkins, shoots at him through the window when the two are embracing, and the girl wheeling between her lover and the gun, is wounded. The villain's hat, found in the rain barrel, releases Hawkins from blame for the shooting which Hawkins has tried to pin on him. Story ends happily.

"FEMALE"—80%

(Adapted from "Dalla, the Lion Cub")

Reviewed October, 1924

Theme—Girl's matrimonial bargain prevented from fulfillment by death

VALUE

Photography—Very good—Alfred Gilks.
Moral standard—Average.
Story—Very good—Drama—Adults.
Author—Very good—Cynthia Stockley.
Star—Very good—Betty Compson.
Direction—Very good—Sam Wood.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Dalla.....Betty Compson
Col. Valentia.....Warner Baxter
Barend De Beer.....Noah Beery
Clodah Harrison.....Dorothy Cumming
Clon Viron.....Freeman Wood

Producer—Paramount.
Footage—6167 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Not as good for the neighborhood house as for the transient theatre. Wholly of physical appeal. Interesting story of considerable originality. With Betty Compson as the star a good amount of sex appeal is assured, a quality that can be counted on to please the average audience. The plot is laid in and about Cape Town, South Africa, and includes a rather tame lion hunt. However, the romantic angle is the main objective, and the adventurous character of the heroine who marries her guardian to get pretty clothes, provides a continuous performance of absorbing incidents.

THE STORY

Dalla, an adventurous young woman, known as "the lion cub," because of her association with jungle life in childhood, marries her guardian, Barend De Beer, believing that Col. Valentia, whom she loves, cares nothing for her. The scorn of other better dressed women inspires her with a desire to have pretty clothes and learn the ways of society that she may make them envious. At her marriage to a husband for whom she feels only respect, it is agreed that not until the end of three years shall she become actually his wife. Barend is killed in the jungle by one of Dalla's lovers, paving the way to Dalla's happiness.

"AMERICAN MANNERS"—50%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Adventures of youth who uncovers smugglers on father's ships

VALUE

Photography—Good—Wm. Marshall.
Moral standard—Average.
Story—Average—Melodrama—Family.
Star—Average—Richard Talmadge.
Direction—Average—James W. Horne.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Roy Thomas.....Richard Talmadge
Dan Thomas.....Marc Fenton
Clyde Harven.....Lee Shumway
Gloria Winthrop.....Helen Lynch

Producer—Carlos Productions.
Footage—5200 feet.
Distributor—F. B. O.

THE OPINION

Not up to Richard Talmadge standard. Awkward subtitles intercept comedy punch. The scenes in which Roy pretends to have acquired French manners miss fire. This fault is counter-balanced by athletic stunts. A pleasing romance is interwoven. An eccentric detective causes a number of laughs.

THE STORY

Roy Thomas, educated in Europe, wins for the Americans at the Olympic games. He is put to work on the docks where he uncovers a smuggling ring in spite of the efforts of a detective to prove him a crook. He also rescues Gloria, his sweetheart, from the clutches of an amorous sea captain when the girl is carried beyond the three-mile limit where he means to make her marry him. The close of the story shows Roy a hero of the day and about to marry Gloria.

"HER OWN FREE WILL"—65%

(Adapted from a story of the same name)

Reviewed October, 1924

Theme—Wife finally discovers she cares for husband

VALUE

Photography—Good—Roy Hunt.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—Ethel M. Dell.
Cast—Very good—All-star.
Direction—Very good—Paul Scardon.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None outstanding.

CAST

Nan Everard.....Helen Chadwick
Peter Cardock.....Holmes Herbert
Jerry Lister.....Allan Simpson
Colonel Everard.....George Backus
Mona Everard.....Violet Mercerau

Producer—Eastern Productions.
Footage—5000 feet.
Distributor—Producers Distribut. Corp.

THE OPINION

Good entertainment for the average audience. Plenty of variety in types and frequent change of scene. The leading feminine character is modern but not always admirable. This domestic problem picture will interest women.

THE STORY

Nan Everard, whose father is on the verge of bankruptcy, marries Peter Craddock, a millionaire mine owner. She refuses to accompany him to South America, and in his absence flirts with Jerry Lister. On Peter's return matters finally come to a climax when she accompanies Jerry to his summer cottage. There Peter saves his wife from assault. The result is reconciliation.

"BORDER WOMEN"—50%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Adventures of Texas Ranger—his romance with gang leader's sister

VALUE

Photography—Average—Roland Price.
 Moral standard—Average.
 Story—Average—Melodrama—Family.
 Author—Average—Keene Thompson.
 Star—Average—Wm. Fairbanks.
 Direction—Average—Alvin J. Neitz.
 Technic—Average.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Merritt.....William Fairbanks
 Ruth.....Dorothy Revier
 Dolores.....Ruth Royce
 Jack.....Jack Richardson

Producer—Phil Goldstone.

Footage—5000 feet.

Distributor—State Rights.

THE OPINION

Usual characteristics of ordinary western. The usual fighting and struggle between bandits and hero, and cross-country pursuits. William Fairbanks and Dorothy Revier are supported by a competent cast. A picture for the neighborhood house in cheap sections.

THE STORY

Merritt, a Texas ranger, falls in love with Ruth, a girl on her way to claim an inheritance in the west. Bringing a captive to town Merritt allows him to visit the cabin of Dolores, who he believes loves him. Here, to his astonishment he finds Ruth, and discovers later that she is the sister of a dissolute fellow about to elope with the woman Dolores, who has at least two strings to her bow. The situation cleared after a number of adventures and Merritt and Ruth become engaged.

"CYCLONE RIDER"—90%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Steel worker's romance drives racing car to win girl

VALUE

Photography—Excellent—Not credited.
 Moral standard—Good.
 Story—Excellent—Melodrama—Family.
 Author—Excellent—Lincoln J. Carter.
 Cast—Excellent—All-Star.
 Direction—Excellent—T. Buckingham.
 Technique—Excellent.
 Spiritual Influence—Average.
 Moral—None outstanding.

CAST

James Kent.....Reed Howes
 Doris Howard.....Alma Bennett
 Gordon Trask.....William Bailey
 Mrs. Kent.....Margaret McQuade
 Grove.....Charles Conklin

Producer—Fox.

Footage—6272 feet.

Distributor—Fox.

THE OPINION

One of the snappiest of stunt pictures. Plenty of original comedy mixed with thrills. Colored man falls out of skyscraper window and is rescued by youth on steel girder. Automobile races exceptionally good, romantic vein with competent cast well directed. Leap of racing car and driver from dock to moving ferry boat a hair raiser. You make no mistake on this one if you bill it as a whirlwind stunt melodrama. Reed Howes is excellent in the hero role. Wholesome characteristics.

THE STORY

Reed Howes, a structural steel worker, devoted to his mother, is working on a carburetor with which he hopes to astonish the automobile world. He falls in love with the daughter of his employer, and wins the favor of the girl's father through a daring rescue of a colored servant about to fall to his death from the window of a skyscraper. Howes is told that if he can earn five thousand dollars in a certain length of time he may marry the girl. To do this he enters the coming races as a driver, and after a fierce struggle against enemies who try to prevent him, he finally gets into the race, and is about to win when a child crosses the track in front of him. To save the child he turns his car over and is injured. The story closes with Howes winning his heart's desire.

"NEVER SAY DIE"—90%

(Adapted from a play of the same name)

Reviewed October, 1924

Theme—Rich youth marries friend's fiancée but fails to "die"

VALUE

Photography—Excellent—J. Mackenzie.
 Moral standard—Average.
 Story—Excellent—Farce Com.—Family.
 Author—Excellent—Wm. H. Post.
 Star—Excellent—Douglas MacLean.
 Direction—Excellent—George J. Crone.
 Technique—Excellent.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Jack Woodbury.....Douglas MacLean
 Violet Stevenson.....Lillian Rich
 La Cigale.....Helen Ferguson
 Hector Walters.....Hallam Cooley
 Griggs.....Lucien Littlefield

Producer—Douglas MacLean Prod.

Footage—About 5000 feet.

Distributor—Associated Exhibitors.

THE OPINION

Don't hesitate on this one. Has snap from start to finish. Polite farce with a good plot clearly outlined. Comedy that any audience will enjoy. Douglas MacLean is the actor for the job. It's good throughout and bristles with funny situations and spontaneous comedy action.

THE STORY

Jack Woodbury, supposed to have heart disease, yields to Hector, his friend's wish that he marry the latter's fiancée and make her his heir. Jack fails to die as anticipated, much to the disgust of Hector. The bride is of a different mind. After weathering all attempts by Hector and his agents to kill or cause him to be divorced, Jack and his bride set sail to a land of happiness.

"MERTON OF THE MOVIES"—80%

(Adapted from the play of the same name)

Reviewed October, 1924

Theme—Movie struck youth after hitting starvation gets big salary

VALUE

Photography—Excellent—Karl Brown.
Moral standard—Average.
Story—Very good—Com.—Dra.—Family.
Author—Very good—Geo. S. Kaufman.
Star—Very good—Glenn Hunter.
Direction—Very good—James Cruze.
Technique—Very good.
Spiritual Influence—Average.
Moral—None.

CAST

Merton Gill.....Glenn Hunter
Sally.....Viola Dana
Jeff Baird.....DeWitt Jennings
Harold Parmalee.....Elliott Roth
Mr. Montague.....Charles Ogle

Producer—Paramount.

Footage—755 feet.

Distributor—Famous Players-Lasky.

THE OPINION

Those who have seen the play will like the picture because they will be able to supply through imagination the comedy that is absent from the film version. Those who have not seen the play will be disappointed because the picture version carries less comedy than pathos. The struggle of Merton to attain the goal of his dreams, to do "something better and finer" is realistically presented. So much so that it is impossible not to feel a profound sympathy with the unhappy youth. The turning of his best efforts to ridicule, even though they bring him a fat salary in a branch of the art he had not striven for, is not solely laugh inspiring. Glenn Hunter is splendid in the part. Viola Dana is charming. Her work under the direction of James Cruze is especially natural and pleasing. Bill the production on the strength of the play's popularity. Neighborhood houses will welcome it.

THE STORY

Merton Gill, clerk in a general store of a country town, saves money to go to Hollywood, where he meets pretty Sally Montague, a comedy star, and also an actor who has served as an ideal. He almost starves before Sally discovers that an imitation of his favorite actor's work can be injected into farce comedy. He is disappointed at the pre-view of his picture which he was led to believe was to be a drama. His dream of doing "something finer and better" shattered, he signs a contract to play in farce comedy for a big salary, and becomes engaged to Sally.

"IRON HORSE"—100%

(Adapted from "Across the Plains")

Reviewed October, 1924

Theme—Struggle in building transcontinental railway

VALUE

Photography—Superior—Schneiderman.
Moral standard—Superior.
Story—Masterful—Drama—Family.
Author—Masterful—Rob. L. Stevenson.
Cast—Superior—All-Star.
Direction—Masterful—John Ford.
Technique—Masterful.
Spiritual Influence—Superior.
Moral—Integrity, courage and stability.

CAST

Davy Brandon.....George O'Brien
Miriam Marsh.....Madge Bellamy
Corporal Casey.....J. Farrell MacDonald
Peter Jesson.....Cyril Chadwick
Deroux.....Fred Kohler

Producer—William Fox.

Footage—About 11,000 feet.

Distributor—William Fox.

THE OPINION

Bigger than "The Covered Wagon." With the exception of the delightful comedy relief supplied by J. Farrell MacDonald, together with James Marcus, Francis Powers and others, every moment of the picture is filled with the spirit of the great struggle of strong men and strong minds blazing the trail of iron over difficult mountain passes and sweeping plains. They tell us the production has been three years in the making. It is easy to believe it, so carefully has every phase of the situation of the building of the transcontinental railway been covered. Each of the twenty-nine principal characters represented in the cast is an individual, separate and distinct. Scenes at the Capitol introduce a life-like portrayal of Abraham Lincoln by Charles Edward Bull. Spectacular scenes include the hauling of a locomotive over the mountains by probably twenty teams of horses, the arrival of two or three hundred head of cattle in charge of Buffalo Bill, attacks on the work trains by the Cheyenne Indians, vigorous fighting between the hero and the villain—in fact the picture is one thrill from beginning to end. Technical perfection and red-blooded action characterize a production that is threaded alike with romance, adventure and comedy. Exceptional human interest prevails throughout. A herd of buffalo being driven over the plains is a novelty. Cattle herd fording the river not as spectacular as the big scene in "Covered Wagon," but picturesque and interesting. George O'Brien's performance as Davy Brandon is exceptionally vigorous and intelligent.

THE STORY

Robert Louis Stevenson's story of the building of the transcontinental railway is interwoven with the romance and adventures of Davy Brandon, whose father was killed by a two-fingered man, at the head of a band of Cheyenne Indians. Davy meets his boyhood sweetheart, Miriam Marsh, whose father is in charge of construction work, and finds her engaged to one Jesson, a civil engineer, who is being bribed by the owner of the property in Smoky Bass to say there is no shorter cut over which the road may be laid. Davy, who has been shown a short cut by his father, is sent with Jesson to find it. Jesson cuts the rope by which Davy is suspended over a ravine, and believing him

Does everyone who leaves your theatre receive an interesting and attractive piece of advertising aimed to BRING HIM BACK AGAIN?

"TURNED UP"—65%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Adventures of man who works to uncover employer's crooked scheme**VALUE****CAST**

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Not credited.
Star—Good—Charles Hutchison.
Direction—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

Bruce Pomroy.....Charles Hutchison
Betty Browne.....Mary Beth Milford
Paul Gilmore.....Crauford Kent
John Creighton.....Otto Lederer
Lola.....Betty Morrissey

Producer—William Steiner.
Footage—4000 feet.
Distributor—Hurricane Film Corp.

THE OPINION

Neighborhood audiences as well as transient theatres will like this melodrama. Artistically set and well played. Good punch in Hutchisons' thrilling stunts, such as jumping from a skyscraper roof into an open window of an opposite building, or motorcycle leap from a pier into the water. Story is not clearly outlined.

THE STORY

Bruce Pomeroy, in the employ of the Greyston National Bank for the purpose of discovering a bond theft in which the president of the bank is implicated, becomes the target of a group of men higher up who try to fasten a money theft on him. In a series of adventures in which he has to fight for his life, he overcomes them and places those responsible for the theft of bonds behind the bars.

"OPEN ALL NIGHT"—90%

(Suggested by stories of Paul Morand)

Reviewed October, 1924

Theme—Young wife enamoured of circus rider gets lesson**VALUE****CAST**

Photography—Excellent—Bert Glennon
Moral standard—Fair.
Story—Excellent—Com.—Dra.—Adults.
Author—Excellent—Wills Goldbeck.
Cast—Excellent—All-star.
Direction—Excellent—Paul Bern.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None outstanding.

Therese Duverne.....Viola Dana
Lea.....Jetta Gondel
Edmond Duverne.....Adolph Menjou
Igor.....Raymond Griffith
Pettit Mathieu.....Maurice B. Flynn

Producer—Paramount.
Footage—5671 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Ultra-modern comedy-satire. Production unusually well made and entertaining, but not safe for neighborhood house. Transient theatres will find it an excellent box office attraction if properly advertised. You can bill it on the strength of Adolph Menjou's and Viola Dana's names. Both give splendid performances. Maurice B. Flynn, playing the role of the circus rider performing on the outskirts of Paris, makes a convincing caveman type such as the young wife of luxury believed she could love. Character portrayal throughout is excellent. Comedy and pep characterize bicycle race in which various nationalities are represented. Raymond Griffith excellent in happy drunken type.

THE STORY

Therese Duverne, pampere^d wife of Edmond Duverne, "shrewd about women, but foolish enough to believe he understands them," resents the indifferent manner of her husband, and inspired by a book she is reading, longs for a man who will beat her and force her to do the things she doesn't want to do. A feminine friend plans to cure her, and takes her to a circus where she introduces her to a ruffian bicycle rider. She means to stay all night with him, but his brutality in the ring together with his onion breath cause her to repent. Her husband appearing on the scene knocks out the brute-man, and incidentally discovers the secret of keeping his wife's love.

"BOWERY BISHOP"—50%

(Especially adapted from a story of the same name)

Reviewed October, 1924

Theme—Struggle of bowery bishop against unjust criticism**VALUE****CAST**

Photography—Fair—Not credited.
Moral standard—Good.
Story—Fair—Melodrama—Family.
Author—Fair—Not credited.
Cast—Good—All-star.
Direction—Average—Not credited.
Technique—Average.
Spiritual Influence—Good.
Moral—Power of kindness and humility

Bishop.....Henry B. Walthall
Girl.....Edith Roberts
The Man.....Jack Rollins

Producer—Selco.
Footage—About 5000 feet.
Distributor—Selznick.

THE OPINION

Picture with good moral. Story trifling, and developed in cheap melodramatic style. Henry Walthall not especially well suited to title role. Edith Roberts charming in feminine lead. Some interesting types appear in the bowery scenes, but the ultra-humble manner of the bishop apt to bring a laugh. Best suited to poor sections of cities.

THE STORY

A minister leaves fashionable congregation to give services in bowery. He is blamed for the betrayal of a girl who frequented the mission and is attacked and his mission put out of business by the "gang." Later the truth is revealed when the girl's betrayer accused of forgery confesses and is saved from prison by the bishop he wronged.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

October 1st to 15th, 1924

No. 12½

Published by FLINT McNAUGHTON, 806 S. Wabash Avenue, CHICAGO

SUPPLEMENT—EXTRA REVIEWS

Index

65%—"Alaskan".....19	65%—"Poison".....20
65%—"Another Scandal".....20	80%—"Tarnish".....17
80%—"Man Who Came Back".....13	65%—"Unseen Hands".....18
90%—"Navigator".....19	80%—"Youth For Sale".....18

"MAN WHO CAME BACK"—80%

(Adapted from the play of the same name)

Reviewed October, 1924

Theme—Son of wealth brought back from the dregs by love of woman

VALUE

Photography—Very good—L. Andriot.
Moral standard—Good.
Story—Very good—Melodra.—Family.
Author—Very good—J. E. Goodman.
Cast—Very good—All-star.
Direction—Very good—E. J. Flynn.
Technique—Very good.
Spiritual Influence—Good.
Moral—Good is indestructible.

CAST

Henry Potter.....George O'Brien
Marcelle.....Dorothy Mackail
Thomas Potter.....Ralph Lewis
Captain Trevalan.....Cyril Chadwick
Aunt Isabel.....Emily Fitzroy

Producer—Fox.
Footage—About 5000 feet.
Distributor—Fox.

THE OPINION

Made with box office in view, and you can bank on it to please. Exceptionally human story, and good presentation. Contains good moral and should appeal to audiences in neighborhood houses. The director has kept the main idea of the story in sight throughout—the survival of the best in the worst of us, and the possibility of nourishing and developing one good seed. The drinking and dope element is not pleasant. But out of this unhappy background come the thrill of the man's regeneration. George O'Brien, the hero of "The Iron Horse," shares the lead in this picture with Dorothy Mackail. A part of the plot is laid in Shanghai.

THE STORY

Henry Potter, spendthrift and dissolute son of a rich and indulgent father, is finally sent to his father's shipyards in San Francisco to work out his own salvation. Marcelle, a cabaret entertainer and also alone in the world, loves him and when he is shanghaied by his father's agents and sent on a ship to China, she follows. He sinks to the dregs with drink, and Marcelle becomes addicted to dope, but on discovering Henry she makes one more effort to reform him. They agree to pull themselves out of the mire, and Henry is staked to a pineapple ranch near Honolulu. He is finally restored to his father through the aid of detectives. Marcelle is also received with open arms.

"TARNISH"—80%

(Adapted from a play of the same name)

Reviewed October, 1924

Theme—Romance of girl and man with tarnished past

VALUE

Photography—Very good—A. Miller.
Moral standard—Average.
Story—Very good—Com.—Dra.—Adults.
Author—Very good—Gilbert Emery.
Cast—Very good—With May McAvoy.
Direction—Very good—G. Fitzmaurice.
Technique—Very good.
Spiritual Influence—Average.
Moral—Avoid regrets thru clean past.

CAST

Letitia Tevis.....May McAvoy
Emmett Carr.....Ronald Colman
Nettie Park.....Marie Prevost
Adolf Tevis.....Albert Gran
Aggie.....Priscolla Bonner

Producer—Samuel Goldwyn.
Footage—6831 feet.
Distributor—First National.

THE OPINION

Full of pep and originality. All audiences will like this. Has good comedy. Current stage success also. Albert Gran as Mr. Tevis who loved the ladies, hated work and lied unflinchingly, gives an excellent eccentric comedy performance. Some of the scenes in Nettie's Dark rooms are a bit raw, such as where she strips off all clothing save undergarments and a negligee, but the character to which the actions are suited is so well portrayed by Marie Prevost that one forgives the naughtiness. The moral balance of the picture is satisfactory, and May McAvoy is wholesome and charming as the girl who loved a tarnished man. Subtitles argue that every man bemoans the fact that he cannot come clean to the one woman he loves.

THE STORY

Letitia and Emmett, employed in the same offices, are mutually attracted. Emmett tries to live down mistakes of his past life which include an irresponsible young woman, Nettie Dark. Nettie loves him and decides to win him back. Letitia, whose father has cashed a check for five hundred dollars belonging to his wife, and given it all to Nettie, comes to get it back on an evening when Emmett visits Nettie through a frameup. Their all but shattered romance is finally restored.

"UNSEEN HANDS"—65%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Man's ingratitude and desire of possession leads to crime and death

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Adults.
Author—Good—W. C. Graves, Jr.
Cast—Good—With Wallace Beery.
Direction—Good—Jacques Jaccard.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jean Scholast.....Wallace Beery
Georges Le Quintrec.....Joseph Dowling
Madame Le Quintrec.....Fontaine LeRue
Armand Le Quintrec.....Jack Rollins
Matoaka.....Cleo Madison

Producer—W. C. Graves, Jr.
Footage—5382 feet.
Distributor—Pathe Exchange, Inc.

THE OPINION

Wallace Beery's acting in villain role a feature of the production. The story is somewhat different. Ingratitude of man to benefactor whose wife he would possess takes form of murder by indirect method. Double exposure ghost work is high light, showing villain pursued by spirits of victims. Has average entertainment punch, and will appeal moderately in neighborhood house because of slight originality in plot.

THE STORY

Jean Scholast is chosen because of his diplomacy in handling an insulting peasant, superintendent at the mines of George Le Quintrec, whose wife is young and pretty. Jean gains admittance into the domestic circle of the Le Quintrecs, and turns off the lights when Le Quintrec is being operated on, thus causing his death, and paving the way for the fulfillment of a romance already begun between Jean and Madame Le Quintrec. He filches her of money and property, and after her death flees to America where he is found by young Armand Le Quintrec about to kill a squaw he has made his wife. The story ends in the death of Jean before Armand can take revenge.

"YOUTH FOR SALE"—80%

(Adapted from a story of the same name)

Reviewed October, 1924

Theme—Boarding house romance and girl blinded by bootleg liquor

VALUE

Photography—Excellent—Jack Brown.
Moral standard—Good.
Story—Very good—Drama—Family.
Author—Very good—Raymond Harris.
Cast—Very good—All-Star.
Direction—Very good—W. C. Cabane.
Technique—Very good.
Spiritual Influence—Good.
Moral—Danger of one mis-step.

CAST

Molly.....May Allison
Connie.....Sigrid Holmquist
Tom Powers.....Chas. Emmett Mack
Monty Breck.....Richard Bennett
Mrs. Molloy.....Alice Chapin

Producer—C. C. Burr.
Footage—About 5000 feet.
Distributor—C. C. Burr.

THE OPINION

An especially good production for the transient house. Some neighborhood audiences will like it, but the exhibitor must be his own adviser regarding this. Forceful warning against use of bootleg liquor. Interesting story of modern stage life including girls of both old-fashioned and jazz types. Well made and played by excellent cast. Plenty of heart interest to please the young people especially. There are no objectionable scenes with the exception of one or two incidents at a jazz party, where the closeup of a girl's vulgar performance of the "split" is shown.

THE STORY

Connie Sutton boarded at the home of Molly Melloy whose mother kept a lodging house. Connie envied Molly her beau Tom Powers, and Tom found himself constantly falling for Connie's over-affectionate embraces. Graduating from a position in a department store, Connie becomes a chorus girl. Molly and

Tom attend a party given by Connie's angel, Monty Breck, where Tom's attentions to Connie cause Molly to decide to employ jazz methods to hold him. A drink of liquor containing wood alcohol causes her to become blind. Tom is ostracised by Molly's mother who finally consents to his marrying Molly and taking her to Vienna to an eye specialist.

"ALASKAN"—65%

(Adapted from a story of the same name)

Reviewed October, 1924

Theme—Flight of Alaskan youth against grinding money powers

VALUE

Photography—Very good—James Howe
Moral standard—Good.
Story—Good—Drama—Family.
Author—Good—Jas. Oliver Curwood.
Star—Good—Thomas Meighan.
Direction—Good—Herbert Brenon.
Technique—Good.
Spiritual Influence—Average.
Moral—Value of pioneering spirit.

CAST

Alan Holt.....Thomas Meighan
Mary Standish.....Estelle Taylor
Rossland.....John Sainpolis
Stampede Smith.....Frank Campeau
John Graham.....Alphonz Ethier

Producer—Paramount.
Footage—About 5000 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Good for neighborhood house where pictorial beauty will be appreciated. Lacks the punch usual in story of the north, and lacks opportunities that made Meighan popular. Clear photography and wonderful Alaskan landscapes give fine atmosphere. Some Eskimos and Indians in cast. Estelle Taylor very good in feminine lead. Ocean and Yukon river scenes with steamer Nome starting for Seattle. The big issue of the story is sidetracked in developing romance. Many will have read popular Curwood book.

THE STORY

Alan Holt, son of an Alaskan pioneer, inherits his father's love of the north, and also his vigorous hatred of injustice and wrong-doing. He goes to Washington with an appeal from the pioneers for relief from the unjust invasion of money power. On his return trip he is forced by circumstances to champion the cause of a strange young woman who later leaps overboard and escapes to the mainland. The remainder of the story is consumed with adventures which attend his struggle on her account with a husband she fled on the eve of her marriage. The man and his associates are killed, and Holt and the girl marry.

"NAVIGATOR"—90%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Lovers adrift on ship attacked by cannibals—rescued by submarine

VALUE

Photography—Very good—E. Lessley.
Moral standard—Average.
Story—Excellent—Comedy—Family.
Author—Excellent—J. A. Mitchell.
Star—Excellent—Buster Keaton.
Direction—Excellent—Donald Crisp.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Buster.....Buster Keaton
Betsy O'Brien.....Kathrine McGuire
(Others) Frederick Vroom, Clarence
Burton, Noble Johnson and H. M.
Clugston.)

Producer—Buster Keaton Prod.
Footage—About 6000 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Original and funny. Moves at rapid pace. Fine for neighborhood theatre. The scenes under water in which Buster stalks the bottom of the ocean in search of a leak in the deserted ship are interesting. Scenes among cannibals have genuine atmosphere. An octopus which passes before the camera lens is a rather harmless novelty. A storm at sea, amusing scenes getting used to the ship's kitchen, and a note of intrigue in connection with the munitions ship are features. Keaton and cast excellent.

THE STORY

Buster, a son of wealthy parents, loves a girl across the street, and plans to marry her and sail to the tropics on honeymoon. Following her refusal he goes to the docks and by mistake boards a ship which has just been sold by the girl's father to agents of a foreign revolutionary party. The girl going in search of her father, who has gone aboard in quest of papers, is carried to sea along with Buster on the deserted ship which has been set adrift to escape the secret service men waiting to confiscate munitions. They are attacked by cannibals and are rescued accidentally by a submarine.

The first step toward the success of a theatre is to show GOOD pictures. The second fundamental is to advertise regularly, every day, so that the people in the neighborhood know about the good attractions provided for them.

"POISON"—65%

(Especially prepared for the screen)

Reviewed October, 1924

Theme—Adventures of society man secretly employed as government detective

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Not credited.
Star—Good—Charles Hutchison.
Direction—Good—Not credited.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Ben Marston.....Charles Hutchison
Doris Townsend.....Edith Thornton
Gale Preston.....Otto Lederer
Roger Harvey.....John Henry
Grace Elliston.....Ethel Stairt

Producer—William Steiner.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Good audience melodrama with plenty of thrills and a good romance. The hero role, that of a young detective, thought by his society companions to be just a boob, is excellently played by Charles Hutchison, former serial star. This production has the punch of a regular serial, in which the hero performs athletic stunts, escaping from hairbreath situations. Leaping from a cliff into the water, eluding his pursuers by diving and remaining apparently dead in the bottom of the lake, driving a motorcycle through a tunnel ahead of an express train, are thrilling features of the production.

THE STORY

Bob Marston, in love with Doris Townsend, is unknown to his associates, in the employ of the government secret service. The idea that he is merely a boob is exploded when, after many adventures, he brings in the leaders of a gang of bootleggers.

"ANOTHER SCANDAL"—65%

(Adapted from the novel of the same name)

Reviewed October, 1924

Theme—Wife's misunderstanding basis of family mixup

VALUE

Photography—Good—Not credited.
Moral standard—Fair.
Story—Good—Drama—Adults.
Author—Good—Cosmo Hamilton.
Cast—Good—All-star.
Direction—Good—E. H. Griffith.
Technique—Good.
Spiritual Influence—Neutral.
Moral—One wrong breeds others.

CAST

Beatrice Franklin.....Lois Wilson
Pelham Franklin.....Holmes Herbert
Malcolm Fraser.....Ralph Bunker
May Beamish.....Flora Le Breton
Valentine Beamish.....Ralph W. Chambers

Producer—Tilford Cinema Corp.
Footage—About 5000 feet.
Distributor—Producers Dist. Corp.

THE OPINION

Well made and holds the attention, but development of subject does not aim at high moral principles. A good transient theatre picture. Unhappy domestic situation and lame excuses for unmoral actions not good film diet for young people. Lois Wilson gives good performance in role of wife and Holmes Herbert in portrayal of the husband is unusually capable. Flora Le Breton is fascinating in a vamp role. The picture is nicely dressed and is of good quality technically and artistically. Explanatory subtitles a bit broad.

THE STORY

The Franklins marital bark rides smoothly until Mrs. Franklin at the suggestion of a well-meaning friend urges her husband to go on a yachting trip with ladies which includes a woman friend and a fascinating widow, to escape the nerve strain of an expected addition to the family. The widow vamps the husband, who is finally driven into the arms of the widow by his wife's misunderstanding and jealousy. Strategy on the part of the wife finally wins the husband back.

A House Organ-Program

Here's a practical advertising plan that gives the neighborhood theatre a big advantage in building up increased daily, monthly, yearly profits. Show good pictures and use this plan to get the crowds. It gives you strong, attractive advertising, every two weeks, with your program and coming attractions, without trouble or worry on your part. Cost is low and effect is big. Write for samples and prices.

FLINT McNAUGHTON, 806 S. Wabash Ave., Chicago.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

November 1st to 15th, 1924

No. 4

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Not Simply Opinion—Scientific Ratings

The ratings on pictures reviewed in SCREEN OPINIONS are determined by expert analysis of the twelve fundamentals that contribute in establishing the standard of box office value. Little things, often disregarded, are never lost in SCREEN OPINIONS reviews. You enjoy in SCREEN OPINIONS the advantage of the system that brings the dependable facts and real values out of pictures.

How SCREEN OPINIONS Values Are Determined:

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good.....	80%	Poor	25%

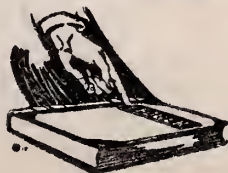
Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.
Address All Correspondence to This Office.

STAFF:

P. J. GARVEY.....Managing Editor
Chicago Office:

MARGARET I. MacDONALD, Associate Editor
New York Office: 1493 Broadway



NO ADVERTISING SUPPORT ACCEPTED!

Index

Pct.	Play	Page	Pct.	Play	Page
80%	"Barbara Fritchie".....	31	50%	"Honor Among Men".....	31
80%	"Beauty Prize".....	32	80%	"Life's Greatest Game".....	30
25%	"Blue Water".....	34	40%	"Meddling Women".....	36
80%	"City That Never Sleeps".....	34	50%	"Paying the Limit".....	33
65%	"Dante's Inferno".....	36	90%	"Potash and Perlmutter".....	36
65%	"Dynamite Dan".....	30	65%	"Rose of Paris".....	34
65%	"Foolish Virgin".....	31	90%	"Silent Watcher".....	35
50%	"Go-Getters" (Serial).....	35	50%	"Story Without a Name".....	34
65%	"Hearts of Oak".....	32	80%	"Tenth Woman".....	33
80%	"Her Love Story".....	32	50%	"Western Wallop".....	35
90%	"His Hour".....	33			

What's Coming—High Spots in New Pictures

Battling Orioles, Pathe, 5000—25%.
 Black Lightings, C. Bow, Lumas, 5000.
 Blasted Hopes, Arrow, 4697—50%.
 Born Rich, Canyon, First National, 5000
 Bride for a Knight, Sec. Co., 5000—25%.
 Christine Of Hungry Heart, First National, 7500—80%.
 Classmates, Barthelmess, 1st Natl., 5000
 Cornered, Prevost, Warner, 7000—65%.
 Dangerous Money, Famous Players, 6864—80%.
 Darling Love, Truart, 5000—65%.
 Darwin Was Right, Fox, 5000—25%.
 Dynamite Smith, Pathe, 5000—65%.
 Empty Hearts, All Star, Banner, 6 reels.
 Find Your Man, Warner, 7358, 80%.
 Flattery, Bower, S. R., 5000—65%.
 Girl in the Limousine, First National, 5800—80%.
 Great Diamond Mystery, Fox, 6176, 65%
 Hard Hitting Hamilton, Artclass, 5000—65%.
 Helen's Babies, Principal, 6000.
 He Who Gets Slapped, Metro, 6600.
 His Own Law, S. R., 5000—40%.
 Husbands and Lovers, 1st Natl. 8 reels.
 Into The Net, Pathe, 5000—90%.
 Lash Of The Whip, Arrow, 4820—40%.
 Lovers' Lane, Ellis, Warner, 6 rls.

Madonna of Streets, First National, 7507—65%.
 Man Without Heart, Harlan, S. R., 6 rls.
 Married Flirts, Metro, 6765—90%.
 Millionaire Cowboy, F. B. O., 5000, 65%.
 Mine with Iron Door, Principal, 6280.
 Not Built For Running, S. R., 5000, 50%.
 Offenders, Independent, 4000.
 Only Woman, Talmadge, 1st Natl. 6644.
 Palated Flapper, S. R., 5000—65%.
 Pair Of Hellions, S. R., 5800—50%.
 Passions North, Selznick, 4800—25%.
 Price of Party, Ass. Ex., 6 rls.
 Reckless Romance, Producers, 5530.
 Ridin' Kid, Gibson, Univ., 5727—80%.
 Riddle Rider, Univ., 5000—65%.
 Roaring Bull, Carey, P. D. C., 5000, 65%.
 Sandra, La Marr, First National, 7784.
 Snob, Shearer, Metro, 6513.
 South of Equator, S. R., 5000.
 Stepping Lively, S. R., 5000—50%.
 Sundown, Bosworth, First Natl., 9 rls.
 Three Women, Warner, 8200—80%.
 Truth About Women, Banner, 6000, 65%
 Virgin, All Star, S. R., 6800—65%.
 Walloping Wallace, Artclass 4800, 50%
 Welcome Stranger, P. D. C., 5500—80%.
 West Fate, Hatton, Arrow, 5000—25%.
 Whispering Palms, S. R., 5000—65%.
 Winner Takes All, Fox, 5000—65%.

"LIFE'S GREATEST GAME"—80%

(Especially prepared for the screen)

VALUE

Photography—Very good—Paul Perry.
 Moral Standard—Good.
 Story—Very good—Melodr.—Family.
 Author—Very good—Emile Johnson.
 Star—Very good—Johnny Walker.
 Direction—Very Good—Emory Johnson.
 Technique—Fair.
 Spiritual Influence—Average.
 Moral—Be above suspicion.

THE OPINION

Good audience picture but has a number of defects. Tom Santschi is quite modern in attire in the period of twenty years ago. Twenty years do not apparently add to his age. Yet the production holds the attention well. This is partly due to peppy editing, although the subtitles could be improved. Some of the base ball scenes are very good with big league hook up. The production has vitality and you can count on it to please the average audience.

THE STORY

Father, feeling wife is untrue, deserts her and young son. Twenty years later the boy wins his father's admiration as a baseball star, incognito, and eventually brings about a reconciliation. A romance is interwoven.

"DYNAMITE DAN"—65%

(Especially prepared for the screen)

VALUE

Photography—Average—B. Longnecker
 Moral standard—Average.
 Story—Good—Com.—Melodr.—Family.
 Author—Good—Bruce Mitchell.
 Star—Good—Kenneth McDonald.
 Direction—Good—Bruce Mitchell.
 Technique—Good.
 Spiritual Influence—Neutral.
 Moral—None.

Reviewed November, 1924

CAST

"Dynamite Dan".....Kenneth McDonald
 Helen Havana.....Diana Alden
 Tony Garcia.....Boris Karloff
 Spike Doran.....Jack Richardson
 Sherlock Jones.....Eddie Harris

Producer—Sunset Productions.
 Footage—About 4900 feet.
 Distributor—State Rights.

THE OPINION

Plenty of laughs and swift action. Not big, but entertaining, and a good bet for the average audience. Kenneth McDonald fits the title role well. Eddie Harris as an eccentric detective is amusing. The prize ring scenes are good. Girls college gymnasium scenes are attractive. The plot isn't new, but pleases through original treatment.

THE STORY

A college athlete becomes athletic instructor in a girls' college. His conquest of a prize fighter who insults one of his pupils, attracts a fight manager, and he later becomes a champion. A romance with one of the girls is included in the story.

"BARBARA FRIETCHIE"—80%

(Adapted from a play of the same name)

Reviewed November, 1924

VALUE

Photography—Excellent—Henry Sharp.
Moral standard—Average.
Story—Very good—Drama—Family.
Author—Very good—Clyde Fitch.
Star—Very good—Florence Vldor.
Direction—Very good—Lambert Hillier
Technique—Very good.
Spiritual Influence—Average.
Moral—Loyalty of love.

CAST

Barbara Florence Vldor
Captain Trumbull Edmund Lowe
Colonel Frietchie Emmett King
Jack Neely Joe Bennett
Colonel Negly Charles Deianey

Producer—Thomas H. Ince.
Footage—About 6500 feet.
Distributor—Producers' Dist. Corp.

THE OPINION

Interesting historical production in which romance is emphasized more strongly than actual historical facts. A good box office feature, with plenty of action and fascinating southern atmosphere. A series of excellently assembled battle scenes are particularly stirring and well done; some bits of comedy relieve the serious character of the story. The cast is capable throughout.

THE STORY

Barbara Frietchie, daughter of Colonel Frietchie, a Mexican war veteran of Frederickton, Maryland, is loved by Captain Trumbull. With the outbreak of the war between the north and the south, about 1861, Trumbull joined the Northern forces. In loyalty to her father Barbara breaks with him; but when he is brought into her father's house wounded she shields him, and believing him dead hangs the Union flag from the window. As she turns from the window she sees her lover returning to consciousness. At the end of the war they are married.

"FOOLISH VIRGIN"—65%

(From Thomas Dixon's novel)

Reviewed November, 1924

VALUE

Photography—Fair—N. Brodln.
Moral standard—Good.
Story—Average—Not credited.
Star—Good—Elaine Hammerstein.
Direction—Good—G. W. Hill.
Technique—Very good.
Spiritual Influence—Excellent.
Moral—It pays to be honest.

CAST

Mary Adams Elaine Hammerstein
Jim Owens Robt. Frasier
Nance Owens Gladys Brockwell
Chas. Spencer Lloyd Whitlock

Producer—Columbia.
Footage—5931 feet.
Distributor—C. B. C. Films.

THE OPINION

Interesting picture of well known Thos. Dixon novel for average audience. Good neighborhood picture. Features are thrilling forest fire, fights and elaborate entertainment in underworld den. Good moral.

THE STORY

School teacher, lured to resort, is rescued by young man. Romance follows and they go to North Carolina. Wife learns necklace is stolen and many exciting incidents follow.

"HONOR AMONG MEN"—50%

(Adapted from "The King's Kackal")

Reviewed November, 1924

VALUE

Photography—Fair—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Richard H. Davis.
Cast—Average—All-Star.
Direction—Average—Denison Clift.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Prince Kaloney Edmund Lowe
Patricia Carson Claire Adams
King Louis Sheldon Lewis
Countess Zara Diana Miller
Colonel Erhaup Fred Becker

Producer—Fox
Footage—4660 feet.
Distributor—Fox.

THE OPINION

Entertainment value problematical. You cannot be sure that your patrons will like this picture because the uninteresting plot is not clearly outlined. The subtitles are not effective, and the action throughout is artificial. Sheldon Lewis is not satisfactory. The picture is not well directed.

THE STORY

An exiled king of Messina is aided by a loyal prince who struggles to put the king back on the throne against intrigue and opposition. On learning the king is unworthy the prince renounces the cause. A romance with an American girl is also included in the story.

"BEAUTY PRIZE"—80%

(Especially prepared for the screen)

Reviewed November, 1924

VALUE

Photography—Very good—John Arnold.
 Moral standard—Average.
 Story—Very good—Comedy—Family.
 Author—Very good—Nina W. Putnam.
 Star—Very good—Viola Dana.
 Direction—Very good—Lloyd Ingraham
 Technique—Very good.
 Spiritual Influence—Neutral.
 Moral—None.

CAST

Connie Du Bois.....Viola Dana
 George Brady.....Pat O'Malley
 Eddie Schwartz.....Eddie Phillips
 Madame Edtelle.....Eunice Vin Moore
 Pa Du Bois.....Edward Connelly

Producer—Metro-Goldwyn.
 Footage—5700 feet.
 Distributor—Metro-Goldwyn.

THE OPINION

Snappy and entertaining throughout. Clean comedy and a funny situation commend the picture to the neighborhood exhibitor. The star is excellent in a role that is full of opportunity. Scenes at the parade of the contestants for the beauty prize included. These scenes are nicely assembled and subtitled and have the effect of keeping interest tense. Jazzily worded subtitles are an added feature and help give the picture its pep.

THE STORY

Mother of Connie, a manicurist, secures a position as caretaker of a Fifth Avenue mansion. An admirer persuades Connie to enter a beauty contest about to be held, and without her knowledge enrolls her as the niece of Mrs. Winthrop, owner of the home. Complications occur, and when Connie wins the prize a friend of Mrs. Winthrop, to test her character, suggests that she give the money to another who needs it. The affair is straightened out and Connie decides to marry her country lover.

"HEARTS OF OAK"—65%

(Adapted from a play of the same name)

Reviewed November, 1924

VALUE

Photography—Good—Not credited.
 Moral standard—Good.
 Story—Good—Melodrama—Family.
 Author—Good—James A. Herne.
 Star—Good—Pauline Starke.
 Direction—Good—John Ford.
 Technique—Good.
 Spiritual Influence—Good.
 Moral—None outstanding.

CAST

Terry Dunnivan.....Hobart Bosworth
 Chrystal.....Pauline Starke
 Ned Fairweather.....Theodore Von Eltz
 Owen McGoraty.....James Gordon
 Grandfather Dunnivan.....Francis Power

Producer—Fox.
 Footage—5336 feet.
 Distributor—Fox.

THE OPINION

Different from the average story, wholesome and colorful, and should make a good Sunday feature for the neighborhood house. Plenty of sea atmosphere, and some scenes showing a vessel ploughing through the ice in the frozen north. The majority of the action takes place on the New England coast. Being a purely melodramatic production situations and action are extreme as becomes melodrama. The cast throughout give a good performance.

THE STORY

Terry Dunnivan, a retired sea captain, loves Chrystal Herne, who is also loved by Ned Fairweather, Terry's adopted son. When Ned is believed dead Chrystal marries Terry. Ned returns. Later, Terry realizing that Ned and Chrystal love each other, takes Ned's place on an old vessel and is later found dying by a rescue party. By radio the dying Terry hears the voice of his wife and baby thousands of miles away saying a last goodbye.

"HER LOVE STORY"—80%

(Adapted from a story of the same name)

Reviewed November, 1924

VALUE

Photography—Excellent—Geo. Weber.
 Moral standard—Average.
 Story—Very good—Drama—Adults.
 Author—Very good—Mary R. Rinehart.
 Star—Star—Excellent—Gloria Swanson.
 Direction—Very good—Allan Dwan.
 Technique—Very good.
 Spiritual Influence—Average.
 Moral—None.

CAST

Princess Marie.....Gloria Swanson
 Capt. Rodi.....Ian Keith
 Archduke.....George Fawcett
 The King.....Echlin Gayer
 Prime Minister.....Mario Majeroni

Producer—Paramount.
 Footage—6750 feet.
 Distributor—Famous Players-Lasky.

THE OPINION

Excellent dramatic situations a bit different. Beautifully staged, and the interesting group of characters are carefully cast. Gloria Swanson plays a role totally different from any she has yet attempted—that of a woman of madonna-like sweetness. She plays it well. Effective closeups of the star are presented. The action is interesting, full of suspense, and very human. The picture is excellent in all its parts. We do not recommend it as a money-getter except by force of the star's popularity. Suitable for the neighborhood houses and all high class theatres. Sex appeal in minority.

THE STORY

Princess forced to marry a profligate king, bears a child to a lover she married by gypsy ceremony on the eve of her marriage to the king. The king banishes her to a convent, thus separating her from her child. Several years later her lover is brought to her by a friend, and with him she escapes from the convent, enters the palace, where the king drops dead of heart failure, and brings away her child.

"HIS HOUR"—90%

(Adapted from a story of the same name)

Reviewed November, 1924

VALUE

Photography—Excellent—J. J. Mescal.
Moral standard—Fair.
Story—Excellent—Drama—Adults.
Author—Excellent—Elinor Glyn.
Cast—Excellent—All-Star.
Direction—Excellent—King Vidor.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Tamara Loraine.....Aileen Pringle
Prince Gritzko.....John Gilbert
Princess Ardacheff.....Emily Fitzroy
Boris Varishkine.....Bertram Grassby
Princess Murieska.....Carrie Clark-Ward.

Producer—Metro-Goldwyn.
Footage—6300 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Elaborately staged with impressive exteriors with horses and sleighs and snow in Russia. The story has long sex appeal. The hero played excellently by John Gilbert is a scintillating, vigorous type, full of life and daring. The heroine played as have other Elinor Glyn heroines, by Aileen Pringle, is a fascinating type and is portrayed with good taste and intelligence. Plenty of action and change of scene, introduction of types and dancing, flashes of subtle comedy and carefully arranged detail, characterize one of the best pictures of the season. It will be liked in neighborhood houses as well as transient theatres.

THE STORY

An English woman visiting in Cairo meets a Russian prince. He falls in love with her, and later in Russia. Goaded in his advances during a storm he takes her to a lonely cabin where she swoons after threatening to shoot herself. She consents to marry him and reveals her love later on discovering his sense of honor.

"PAYING THE LIMIT"—50%

(Especially prepared for the screen)

Reviewed November, 1924

VALUE

Photography—Average—Geo. Crocker.
Moral standard—Average.
Story—Average—Melodrama—Adults.
Author—Average—Tom Gibson.
Star—Good—Ora Carew.
Direction—Average—Tom Gibson.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

The Girl.....Ora Carew
The Man.....Jay Morley
Lowden.....Eddie O'Brien
May.....Helen Lowell
Davis.....George Wellington

Producer—Gerson Pictures.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Ordinary crook melodrama for cheap audiences. Ora Carew is attractive and gives a satisfactory portrayal of "the girl." The story is not particularly well handled, but will get across. The thrill of the picture is a fight between two men in an automobile dashing down a mountain road.

THE STORY

Released from prison, a beautiful girl known in crook circles as "The Firefly," decides to take the straight road. As maid to the daughter of a lumber man she meets a couple of crooks who are trying to overthrow her benefactor and she saves him.

"TENTH WOMAN"—80%

(Adapted from a story of the same name)

Reviewed November, 1924

VALUE

Photography—Very good—John Mescal.
Moral standard—Average.
Story—Very good—Comedy—Adults.
Author—Very good—Harriet Comstock.
Cast—Very good—All-Star.
Direction—Very good—James Flood.
Technique—Very good.
Spiritual Influence—Average.
Moral—Reason may fly out the window.

CAST

Willia Brookes.....Beverly Bayne
Barry Compton.....John Roche
Rose Ann Brainerd.....June Marlowe
Billy Brainerd.....Raymond McKee
Donaldson Charles.....Buddy Post

Producer—Warner Bros.
Footage—About 6000 feet.
Distributor—Warner Bros.

THE OPINION

Fascinating society drama in which character portrayal is one of best features. Well directed, well played, well photographed, and technically satisfactory. You can count on this picture based on the marital problem, as a sure hit with the average audience. It has pep, a fair moral balance, nice settings, some comedy and an interesting plot. June Marlowe is lovely as the flapper wife who loved her husband but resented being bossed. In this respect the plot will be recognized as being somewhat of a repeat on the other presented on the screen. But withal the production is one of the most interesting of current features. John Roche and Raymond McKee give excellent performances, and Beverly Bayne's portrayal of Willia is very good.

THE STORY

A flapper wife resents her husband a show of authority and in a tantrum follows Barry Compton to his ranch. At the ranch she discovers he has not yet arrived, but meets a young woman there. By the time Barry arrives the wife discovers that she wants to go home. Events follow thick and fast. With the arrival of the husband the fur flies until Barry's explanation results in reconciliation.

"ROSE OF PARIS"—65%

(Adapted from the novel "Mitsi")

Reviewed November, 1924

VALUE

Photography—Good—Charles Stumar.
Moral standard—Average.
Story—Good—Melodrama—Adults.
Author—Good—Delly.
Star—Very good—Mary Philbin.
Direction—Very good—I. Cummings.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Mitsi Mary Philbin
Christian Robert Cain
Andre du Vallois John Sainpolis
Mme. Bolomeff Rose Dione
Jules Edwin J. Brady

Producer—Universal.
Footage—6362 feet.
Distributor—Universal.

THE OPINION

Good audience picture with sensational appeal; unusually well directed, with a strong vein of suspense. The settings give the necessary Parisian atmosphere, including scenes in a home of wealth, in a convent, and in an Apache resort. Good, sensational story.

THE STORY

Mitsi becomes the victim of a plot to possess her fortune. The bulk of the story deals with her struggle to escape a woman paid to find and imprison her. Interesting romance is included.

"STORY WITHOUT A NAME"—50%

(Adapted from a story of the same name)

Reviewed November, 1924

VALUE

Photography—Good—Hal Rosson.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Arthur Stringer.
Star—Good—Agnes Ayres.
Direction—Average—Irvin Willat.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Mary Walsworth Agnes Ayers
Alan Holt Antonio Moreno
Drakma Tyrone Power
Kurder Louis Wolheim
Claire Dagmar Godowski

Producer—Paramount.
Footage—5912 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Ordinary melodrama. Does not hold the interest and lacks the pep that is necessary to put productions of this kind over with a bang. Typical serial picture plot. The most thrilling scenes of the picture occur where the inventor escapes from the ship and rescues the girl from a rum runner's boat.

THE STORY

Foreign government agents try to gain possession of invention for the projection of a death ray by radio and Mary, the inventor's sweetheart, breaks the model to prevent its being taken. Exciting adventures follow with happy ending.

"BLUE WATER"—25%

(Adapted from a play of the same name)

Reviewed November, 1924

VALUE

Photography—Poor—Not credited.
Moral standard—Average.
Story—Fair—Melodrama—Family.
Author—Fair—Capt. F. W. Wallace.
Cast—Fair—All-Star.
Direction—Poor—David M. Hartford.
Technique—Poor.
Spiritual Influence—Neutral.
Moral—Beware of strong drink.

CAST

Jimmy Westharer Pierre Gendron
Lillian Denton Norma Shearer
Carrie Dexter Jane Thomas
"Frenchy" Louis D'Arclay
"Long Dick" Jennings Harlan Knight

Producer—New Brunswick Film Co.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Poor enough to drive patrons from your theatre. An attempt to make a picture with a moral ruined through incompetent adaptation and direction. The picture is carelessly edited, and with the exception of some storm scenes at sea it has little to offer by way of real entertainment.

THE STORY

A cross in love causes Westharer to give way to drink, but he conquers himself after a struggle.

"CITY THAT NEVER SLEEPS"—80%

(Adapted from "Mother O'Day")

Reviewed November, 1924

VALUE

Photography—Very good—Karl Brown.
Moral standard—Average.
Story—Very good—Drama—Family.
Author—Very good—Leroy Scott.
Cast—Very good—All-Star.
Direction—Very good—James Cruze.
Technique—Very good.
Spiritual Influence—Good.
Moral—Riches mislead.

CAST

Mother O'Day Louise Dresser
Mark Roth Ricardo Cortez
Mrs Kendall Kathlyn Williams
Molly Kendall Virginia Lee Corbin
Mike James Farley

Producer—Paramount.
Footage—6997 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Majority of audiences will like this. Variety of settings and action, the scenes ranging from the Bowery saloon to the modern cabaret and Fifth Avenue residence. Dashes of comedy relieve the plot, together with the modern jazz atmosphere. A period of probably fifteen years elapses between the opening and the finishing reels. The cast is capable, and noticeable for competency is Louise Dresser and Ricardo Cortez.

THE STORY

Mother O'Day operating deceased husband's saloon, contracts with a lawyer to have her little girl adopted by a Fifth Avenue swell. The remainder of the story has to do with the experience of Mother O'Day, who was forced to see her child mingling in a stylish drunken set, and about to be married to a handsome crook. She rescues her and realizes that a girl is safest under the guidance of her own mother.

"GO-GETTERS"—(Serial)—50%

(Especially prepared for the screen)

Reviewed November, 1924

VALUE

Photography—Good—George Rizard.
Moral standard—Average.
Story—Average—Com. Melo.—Family.
Author—Average—George Marion, Jr.
Cast—Good—All-Star.
Direction—Average—Del Andrews.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Peggy Davis.....Alberta Vaughn
Ted Adams.....George O'Hara
Tim Mooney.....Kit Guard
Sylvester Tompkins.....Albert Cooke
Harold Van Cleave.....Stanley Taylor

Producer—F. B. O.
Length—12 chapters.
Distributor—F. B. O.

THE OPINION

Hasn't the punch of a good serial. Subtities are poor attempts at wit, and comedy does not always carry. While it can help to fill your program, it will not be the hit "The Telephone Girl" was.

THE STORY

Peggy Davis, a telegrapher, becomes the belle of the village. The story concerns the rivalry between the admirers, in which there are some thrills.

"SILENT WATCHER"—90%

(Adapted from "The Altar on the Hill")

Reviewed November, 1924

VALUE

Photography—Excellent—N. F. Brodin.
Moral standard—Excellent.
Story—Excellent—Drama—Family.
Author—Excellent—Mary R. Rinehart.
Cast—Excellent—All-Star.
Direction—Excellent—Frank Lloyd.
Technique—Excellent.
Spiritual Influence—Excellent.
Moral—Choose wisely.

CAST

Joe Roberts.....Glenn Hunter
Mary Roberts.....Bessie Love
John Steele.....Hobart Bosworth
Jim Tufts.....George Nicholls
Detective Stuart.....DeWitt Jennings

Producer—First National.
Footage—7575 feet.
Distributor—First National.

THE OPINION

Most human drama of the year. Home life of young married couple portrayed with fascinating touches of comedy. Genuine pathos of Glenn Hunter's portrayal of young husband whose admiration for his employer wrecks him physically and domestically. Bessie Love gives a fine performance in an emotional role, and Hobart Bosworth, De Witt Jennings and Alma Bennett also excellent. Splendid direction of an appealing story, capable editing and general technical excellence. There is something doing every minute, and originality is the keynote of the production.

THE STORY

Joe Roberts worships his employer, who is running for senator. His loyalty causes him to obey to the point of indiscretion. After carrying notes to a soubrette for Steele, and renting an apartment for her in his own name, he suddenly finds himself not only in difficulties with his wife, but under suspicion for the murder of the soubrette. Steele makes amends to Joe, restoring his wife's faith in him.

"WESTERN WALLOP"—50%

(Adapted from "On Parole")

Reviewed November, 1924

VALUE

Photography—Average—H. Neumann
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Adolph Bannauer.
Star—Average—Jack Hoxie.
Direction—Average—Clifford Smith.
Technique—Average.
Spiritual Influence—Average.
Moral—Value of guarding honor.

CAST

Bart Tullison.....Jack Hoxie
Anita Stillwell.....Margaret Landis
Jefferson Bradshaw.....J. Gordon Russell
Sheriff Malloy.....Charles Brinley
Bandit.....Duke R. Lee

Producer—Universal.
Footage—4611 feet.
Distributor—Universal.

THE OPINION

Unusual western melodrama with the exception of a quite strongly projected moral. Hoxie and support is fair. Attractive western backgrounds and the usual type of thrills. Will suit average neighborhood audience and low-priced houses.

THE STORY

Bart Tullison, paroled convict, saving girl from injury becomes manager of her ranch, and exciting romance follows.

"POTASH AND PERLMUTTER"—90%

(Adapted from "Business Before Pleasure")

Reviewed November, 1924

VALUE

Photography—Excellent—Arthur Miller
Moral standard—Average.
Story—Excellent—Comedy—Family.
Author—Excellent—Montague Glass.
Cast—Excellent—All-Star.
Direction—Excellent—Al Green.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Mawruss Perlmutter..... Alexander Carr
Abe Potash..... George Sidney
Rosie Potash..... Vera Gordon
Rita Sismondi..... Betty Blythe
Irma Potash..... Peggy Shaw

Producer—Samuel Goldwyn.
Footage—6685 feet.
Distributor—First National.

THE OPINION

A production that will draw the crowd first on the association of its title with the successful play, "Potash and Perlmutter," and thereafter on the strength of its comedy and excellent cast. In addition to those mentioned in the cast Constance and Norma Talmadge appear in short scenes as applicants for a vamp role. The titles are especially good. The directing of a scene in a Roman play, together with the introduction of Mawruss' relatives in the leading roles of the picture, is elaborate and funny. Carr, Sidney and Vera Gordon are A-1. You can bank on this one, in which a number of novelties are introduced, such as an automobile driving straight through an artificial background of mountains.

THE STORY

Abe Potash and Mawruss Perlmutter leave the cloak and suit business to produce moving pictures in Hollywood. Mawruss ruins their first effort by filling all of the roles with his relatives. The hiring of the leading vamp arouses jealousy in the wives, and the vamp is finally found by the jealous pair in the arms of her fiancé.

"MEDDLING WOMEN"—40%

(Especially prepared for the screen)

Reviewed November, 1924

VALUE

Photography—Good—Frank Zucker.
Moral standard—Average.
Story—Fair—Melodrama—Adults.
Author—Fair—Ivan Abrahamson.
Star—Average—Lionel Barrymore.
Direction—Fair—Ivan Abrahamson.
Technique—Fair.
Spiritual Influence—Neutral.
Moral—Leave others free to act.

CAST

Edwin Ainsworth..... Lionel Barrymore
John Wells.....
Grace Ainsworth..... Sigrid Holmquist
Madeline..... Dagmar Godowsky
Harold Chase..... Hugh Thompson

Producer—Chadwick Pictures Corp.
Footage—About 6000 feet.
Distributor—State Rights.

THE OPINION

Unsatisfactory melodrama which may pull a house on the strength of the star's name. The plot is vague. The picture will give fair satisfaction in cheap sections. Attempts at comedy do not carry, and the spectator is conscious throughout that there is something wrong—that there is a lack of sympathy between himself and the story.

THE STORY

Mother objects to the profession of both dramatist son and opera singer daughter-in-law, but is brought to a realization of her folly through listening to a reading of son's play which gives meddling women a true picture of themselves.

"DANTE'S INFERNO"—65%

(Suggested by the poem: "Dante's Inferno")

Reviewed November, 1924

VALUE

Photography—Very good—Jos. August.
Moral standard—Good.
Story—Average—Drama—Family.
Author—Average—Edmund Goulding.
Cast—Good—All-Star.
Direction—Good—Henry Otto.
Technique—Fair.
Spiritual Influence—Good.
Moral—Your sin will find you out.

CAST

Mortimer Judd..... Ralph Lewis
Marjorie Vernon..... Pauline Starke
Eugene Craig..... Josef Swickard
Mildred Craig..... Gloria Grey
Ernest Judd..... William Scott

Producer—Fox.
Footage—5000 feet.
Distributor—Fox.

THE OPINION

Not a big picture although apparently a good deal of money has been spent on the making of it. The inferno scenes show the torture of different classes of sinners in hell, as per Dante. The actual sets do not appear to be costly although they are quite ingenious. Naked women with streaming hair are seen in the distance and of course nude men. None of this is objectionable because of the allegorical significance. There is a monotony about the presentation that prevents the spectacle from going over big. Excellent acting of Ralph Lewis plays up the sin of being miserly. Not sufficiently artistic, nor is the theme fully enough exploited to serve on the visual educational program.

THE STORY

Eugene Craig appeals to millionaire Mortimer Judd to help him financially. Judd refuses, and Craig on the point of suicide sends him a copy of Dante's "Inferno" with a message written in the fly leaf indicating that he has placed a curse on him. Judd has a dream and is so impressed upon awakening that he makes atonement to those he has wronged, saving Craig.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

November 15th to 30th, 1924

No. 5

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$18.00

Not Simply Opinion—Scientific Ratings

The ratings on pictures reviewed in SCREEN OPINIONS are determined by expert analysis of the twelve fundamentals that contribute in establishing the standard of box office value. Little things, often disregarded, are never lost in SCREEN OPINIONS reviews. You enjoy in SCREEN OPINIONS the advantage of the system that brings the dependable facts and real values out of pictures.

How SCREEN OPINIONS Values Are Determined:

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

Published Semi-Monthly by Filmt McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.
Address All Correspondence to This Office.

STAFF:

P. J. GARVEY Managing Editor
Chicago Office:
MARGARET I. MacDONALD, Associate Editor
New York Office: 1493 Broadway



NO ADVERTISING SUPPORT ACCEPTED!

Index of this Issue

Pct.	Play	Page	Pct.	Play	Page
65%	"Battling Orioles"	41	65%	"In Every Woman's Life"	40
65%	"Border Legion"	41	80%	"Is Love Everything"	40
80%	"Christine of the Hungry Heart"	44	65%	"Madonna of the Streets"	43
65%	"Cornered"	43	80%	"Married Flirts"	39
80%	"Dangerous Money"	38	65%	"Millionaire Cowboy"	41
25%	"Darwin Was Right"	39	65%	"Only Woman"	42
65%	"Dynamite"	38	65%	"Riddle Rider" (Serial)	41
80%	"Girl in the Limousine"	44	80%	"Riddin' Kid from Powder River"	44
65%	"Great Diamond Mystery"	43	80%	"Snob"	42
80%	"He Who Gets Slapped"	39	65%	"This Woman"	42
90%	"Husbands and Lovers"	40	65%	"Winner Takes All"	48

What's Coming—High Spots in New Pictures

Black Lightning, 50%, Lumas, 5000.
 Blasted Hopes, 50%, Arrow, 4697.
 Bride for a Knight, 25%, Sec. Co., 5000.
 Cheap Kisses, 90%, F. B. O., 6538.
 Darling Love, 65%, Truart, 5000.
 East of Broadway, 80%, Assoc. Exhib.
 Fighting Heart, 65%, S. Rights, 5000.
 Find Your Man, 80%, Warner, 7358.
 Flattery, 65%, S. R., 5000.
 Garden of Weeds, 65%, F. Players, 5000.
 Girl in the Limousine, 80%, 1 Nat., 5800.
 Girls Men Forget, 65%, Prin. Pictures, 5788.
 Hard Hitting Hamilton, 65%, 5000.
 His Own Law, 40%, S. R., 5000.
 Hot Water, 80%, Pathe, 5000.
 Into The Net, 90%, Pathe, 5000.
 Lash Of The Whip, 40%, Arrow, 4820.
 Lost Tribe, 65%, S. Rights, 6000.
 Man Without Heart, 65%, S. R., 6000.
 Manhattan, 80%, F. Players, 6415.
 My Husband's Wives, 50%, Fox, 4609.
 Not Built For Runnin', 50%, S. R., 5000.

Painted Flapper, 65%, S. R., 5000.
 Pair of Hellions, 50%, S. R., 5800.
 Passions North, 25%, Selznick, 4800.
 Price of Party, 50%, Ass. Ex., 6000.
 Roaring Rail, 65%, arey, P. D. C., 5000.
 Sandra, La Marr, First National, 7784.
 Silent Accuser, 90%, M. Goldwyn, 5335.
 Snob, Shearer, Metro, 6513.
 Solied, 65%, S. R., 6000.
 Stepping Lively, 50%, S. R., 5000.
 Sundown, Bosworth, First Natl., 6000.
 Teeth, 65%, Fox, 6190.
 Three Women, 80%, Warner, 8200.
 Tornado, 80%, Universal, 6375.
 Torrent, 50%, S. Rights, 5800.
 Truth About Women, 65%, Banner, 6000.
 Virgin, 65%, All Star, S. R., 6800.
 Walloping Wallace, 50%, Artclass 4800.
 Warrens of Virginia, 65%, Fox, 6000.
 Western Fate, 25%, Arrow, 5000.
 Whispering Palms, 65%, S. R., 5000.
 Worldly Goods, 80%, F. Players, 5800.

"DANGEROUS MONEY"—80%

(Adapted from "Clark's Field")

VALUE

Photography—Very good—J. Roy Hunt.
 Moral standard—Fair.
 Story—Good—Drama—Adults.
 Author—Very good—Robert Herrick.
 Star—Very good—Bebe Daniels.
 Direction—Very good—Frank Tuttle.
 Technique—Very good.
 Spiritual Influence—Average.
 Moral—Beware the pitfalls of money.

THE OPINION

A good attraction for the transient or high priced theatre. Not so good for the neighborhood or small town house, viewed from the moral angle, but entertaining for all audiences. A variety of scenes and costumes and change of station for the heroine help to keep the interest. Scenes in the girl's old home, and later moonlight settings in Italy, are filled with human qualities. The latter scenes are unusually beautiful. A fire scene in a hotel has a thrill.

THE STORY

Adele Clark becomes rich at her aunt's death. She loves finery and later, in Italy, she lives to rue her marriage to an Italian Prince. The death of the Prince paves the way for the fulfilment of first love.

Reviewed November, 1924

CAST

Adele Clark.....Bebe Daniels
 Tim Sullivan.....Tom Moore
 Prince Anolfo Pescia.....William Powell
 Auntie Clark.....Mary Foy
 Signorina Vitale.....Delores Cassinelli

Producer—Paramount.
 Footage—6864 feet.
 Distributor—Famous Players-Lasky.

"DYNAMITE SMITH"—65%

(Especially prepared for screen)

VALUE

Photography—Good—Henry Sharp.
 Moral standard—Average.
 Story—Good—Melodrama—Family.
 Author—Good—C. Gardner Sullivan.
 Star—Good—Charles Ray.
 Direction—Good—Ralph Ince.
 Technique—Good.
 Spiritual Influence—Average.
 Moral—None.

Reviewed November, 1924

CAST

Gladstone Smith.....Charles Ray
 Violet Rourke.....Bessie Love
 "Sluggar" Rourke.....Wallace Beery
 Kitty Gray.....Jacqueline Logan
 Aunt Mehitable.....Lydia Knott

Producer—Pathe.
 Footage—6689 feet.
 Distributor—Pathe Exchange Inc.

THE OPINION

This brutal story will not be enjoyed as well as some of Ray's former pictures, but it is different. Wallace Beery is splendid as the brutal Rourke, and Bessie Love as the much-beaten wife. Fine Alaskan blizzard scenes are features. Good for neighborhood and transient theatres if brutality is not objected to.

THE STORY

A woman promises to tell a murder story to Smith, a reporter, if he helps her escape to Alaska, from dive on Barbary Coast. The woman dies later. Her husband, Rourke, seeks Smith, and after a fight is killed. Story ends happily for Smith and his sweetheart.

"HE WHO GETS SLAPPED"—80%

(Adapted from play of same name)

Reviewed November, 1924

VALUE

Photography—Very good—M. Moore.
Moral standard—Average.
Story—Very good—Drama—Adults.
Author—Very good—Leonid Andreyev.
Cast—Very good—All-Star.
Direction—Very good—Victor Seastrom.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

He.....Lon Chaney
Consuelo.....Norma Shearer
Bezano.....John Gilbert
Count Mancini.....Tully Marshall
Baron Regnard.....Marc McDermott

Producer—Metro-Goldwyn.
Footage—6600 feet.
Distributor—Metro-Goldwyn.

THE OPINION

The neighborhood house will like this one. It is also suitable for high priced theatres—in fact for all moving picture audiences. Plenty of interesting action. Decidedly different from the general run. The circus stuff is good but in spots too long. It includes clown antics and bare back riding alternated with views of audience. Norma Shearer plays delightfully. John Gilbert is a pelasing hero, and Marc McDermott and Tully Marshall are interesting as intriguing characters. Lon Chaney, playing the title role, is excellent.

THE STORY

A student of science seeks oblivion as a circus clown. He falls in love with Consuelo, the beautiful bare back rider and daughter of a dissolute count, who tries to sell her in marriage to Baron Regnard. "He," which is the only name by which the clown is known, tries to save her. In the events that follow he lets the circus lion loose to devour them, and himself is killed.

"DARWIN WAS RIGHT"—25%

(Especially prepared for screen)

Reviewed November, 1924

VALUE

Photography—Good—Jay Turner.
Moral standard—Average.
Story—Poor—Farce Comedy—Family.
Author—Poor—Edward Moran.
Cast—Fair—All-Star.
Direction—Poor—Lewis Seiler.
Technique—Fair.
Spiritual Influence—Neutral.
Moral—None.

CAST

Alice.....Nell Brantley
Robert Lee.....George O'Hara
Courtney Lawson.....Stanley Blystone
Henry Baldwin.....Dan Mason
Aunt Priscilla.....Nora Cecil

Producer—Fox.
Footage—4992 feet.
Distributor—Fox.

THE OPINION

Too much monkey business for a five-reel feature. Will delight children, but grown persons will resent having to sit through the foolish, poorly-made farce comedy. Three well trained monkeys amusing.

"MARRIED FLIRTS"—90%

(Adapted from "Mrs. Paramor")

Reviewed November, 1924

VALUE

Photography—Excellent—Oliver Marsh.
Moral standard—Average.
Story—Excellent—Drama—Adults.
Author—Excellent—Louis Jos. Vance.
Cast—Excellent—All-Star.
Direction—Excellent—Robert Vignola.
Technique—Excellent.
Spiritual Influence—Average.
Moral—Be bigger than what happens.

CAST

Mrs. Paramor.....Pauline Frederick
Perley Rex.....Conrad Nagel
Jill Wetherell.....Mae Busch
Pendleton Wayne.....Huntley Gordon
Peter Cranville.....Paul Nicholson

Producer—Metro-Goldwyn.
Footage—6765 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Excellent society drama with strong action in marital problem. A story of criss-crossed loves, and retribution dealt by wronged wife who gleaned strength of character through sorrow. A tale of human error well told. There are no dull moments, and the interesting character of its problem makes it a safe bet for the average exhibitor. The cast is excellent throughout.

THE STORY

Nelly Wayne, a novelist, who neglects her personal appearance and her husband, loses him to an irresponsible woman who promptly throws him down and marries another. Nelly, later becomes a dazzling social belle and literary light. She then fascinates and wins the other woman's husband. Having taught her rival a lesson she releases the man and takes back her own husband.

"HUSBANDS AND LOVERS"—90%

(Especially prepared for screen)

Reviewed November, 1924

VALUE

Photography—Excellent—A. Gaudio.
Moral standard—Good.
Story—Excellent—Comedy—Family.
Author—Excellent—John M. Stahl.
Cast—Excellent—All-Star.
Direction—Excellent—John M. Stahl.
Technique—Excellent.
Spiritual Influence—Good.
Moral—Husband should be good lover.

CAST

James Livingston.....Lewis S. Stone
Grace Livingstone.....Florence Vidor
Ray Phillips.....Lew Cody
Marie.....Dale Fuller
Robert Stanton.....Winter Hall

Producer—First National.
Footage—7822 feet.
Distributor—First National.

THE OPINION

If you made money with "The Reckless Age" two years ago, you will make money with this one. The theme is a bit different, but the real drama of the situation is quite as fascinating. In the opening reels a devoted wife helps a thoughtless husband to get out to business in the morning. It contains a lot of comedy. The turning of the tables when friend wife discovers she is not appreciated, the part a pair of lost trousers plays in the game of fate, the comic side of the other man's tragedy when the bride-to-be fails to appear, and the elopement of the original pair, leaving a perspiring organist, guests, bridegroom, flower girls, etc., are interesting and amusing features of one of the season's best. Good for any theatre.

THE STORY

Livingstone takes his wife's devotion as matter of course, forgetting to show her that he loves her. A supposed friend succeeds in separating the pair. The wedding after a divorce is scheduled when Livingstone appears and elopes with his own wife while bridegroom number two awaits bride.

"IS LOVE EVERYTHING"?—80%

(Especially prepared for screen)

Reviewed November, 1924

VALUE

Photography—Very good—Armands.
Moral standard—Fair.
Story—Very good—Drama—Adults.
Author—Very good—W. C. Cabanne.
Cast—Very good—All-Star.
Direction—Very good—W. C. Cabanne.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Virginia Carter.....Alma Rubens
Robert Whitney.....Frank Mayo
Jordan Southwick.....H. B. Warner
Boyd Carter.....Walter McGrall
Eddie Stanley.....Lilian Tashman

Producer—Murray W. Garson.
Footage—About 6000 feet.
Distributor—Pathe.

THE OPINION

Good adult picture. Romantic, thrilling, jazzy and has strong sex appeal. H. B. Warner gives outstanding performance. Not the sort of picture to show audience of young people or children. Too many drunken and brutal characters. Good sea stuff, spectacular explosion at sea showing sinking vessel. Excellent for transient theatres.

THE STORY

Virginia discovers after marriage that she still loves Whitney, a former lover. Her husband stages a yachting party at which Whitney is a guest. The ship is blown up. The lovers are saved but seen by the husband who is believed to have been drowned, plighting their troth. The husband disappears.

"IN EVERY WOMAN'S LIFE"—65%

(Adapted from novel, "Belonging")

Reviewed November, 1924

VALUE

Photography—Very good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Adults.
Author—Good—Olive Wadsley.
Cast—Good—All-Star.
Direction—Good—Irving Cummings.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Sara Langford.....Virginia Valli
Julian Greer.....Lloyd Hughes
Coti.....Marc McDermott
Douglas Greer.....George Fawcett
Diana Lansdale.....Vera Lewis

Producer—M. C. Levee.
Footage—6300 feet.
Distributor—First National.

THE OPINION

Has excellent suspense and dramatic tension in scenes where paralytic speechless and unable to move hands or feet, sees and hears with tragic results. Marc McDermott exhibits remarkable powers of facial pantomime. The melodramatic quality will hold any audience. Good horse racing scenes. Virginia Valli is charming, although in some scenes she overacts. Stuart Holmes plays the villain role well.

THE STORY

Sara is rescued from marriage with Carleton, a bigamist, by Count Coti Desanges, a French sportsman, who later becomes a paralytic. Sara loves Julian Green, but remains loyal to her husband. When Carleton attacks Sara in her husband's presence the excitement enables him to grasp a revolver, killing Carleton. Sara and her lover are about to be arrested when the sick man, by means of his eyes, confesses. He dies immediately.

"BATTLING ORIOLES"—65%

(Especially prepared for screen)

Reviewed November, 1924

VALUE

Photography—Good—Floyd Jackman.
Moral standard—Average.
Story—Good—Farce comedy—Family.
Author—Good—Hal Roach.
Star—Good—Glenn Tryon.
Direction—Good—Wilde and Guil.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Tommy Roosevelt Tucker Glenn Tryon
Hope Stanton.....Blanche Mehaffey
"Cappy" Wolfe.....John T. Prince
Sid Stanton.....Noah Young
"Jimmy the Mouse".....Sam Lufkin

Producer—Hal Roach.
Footage—About 5000 feet.
Distributor—Pathe.

THE OPINION

Good baseball appeal. Will please. Rough, tumble and fun. The fun is almost entirely in business and action. Tyron is supported by good cast. One of the most interesting features of the picture is a fight between old men and youths. Will hit boys especially.

THE STORY

Son of famous old Oriole ballplayer tries to bring his sweetheart into the clubhouse in a laundry basket. For this he is expelled. But the old Orioles bring him back after a swift battle with toughs in an underworld cafe.

"RIDDLE RIDER"—65% (SERIAL)

(Especially prepared for screen)

Reviewed November, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Not credited.
Stars—Good—Wm. Desmond.
Direction—Good—William Craft.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Randolph Parker.....William Desmond
Mystery Rider.....
Nan Madden.....Eileen Sedgwick
Julia Dean.....Helen Holmes
Willie.....Hughie Mack

Producer—Universal.
Length—15 two-reel chapters.
Distributor—Universal.

THE OPINION

Peppy serial with genuine melodrama and thrills. This is one of the best of recent serials. You can make no mistake on it. Fast riding, intrigue, comedy, a bursting dam and the heroine saved by the hero's lasso, an exploded oil well, and other thrilling stunts hold the spectator's interest throughout the first three episodes.

THE STORY

An attempt to hide the fact that oil has actually been found near the ranch of Nan Madden for the purpose of luring her to dispose of her property to a scheming oil promoter is the basis of the story. Mystery Rider is always at hand at the psychological moment to frustrate the crooked plans of the schemers together with a romance supply the punch of the story.

"BORDER LEGION"—65%

(Adapted from novel of same name)

Reviewed November, 1924

VALUE

Photography—Good—Alvin Wykoff.
Moral standard—Average.
Story—Good—Rom. Drama—Family.
Author—Good—Zane Grey.
Stars—Good—Not credited.
Direction—Good—William K. Howard.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jim Cleve.....Antonio Moreno
Joan Randle.....Helene Chadwick
Kella.....Rockliffe Fellowes
Gulden.....Gibson Gowland
Harvey Roberts.....Charles Ogle

Producer—Paramount.
Footage—7048 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Vigorous drama of western lawlessness. Attractive night photography and originality in treatment of theme. The raid on the town is well handled and spectacular. The production can be counted as a good program feature for the average theatre.

THE STORY

Jim Cleve seeks to free Joan from Kella a robber leader. In the adventures that follow Kella is betrayed when he plans a raid and is overcome, and Cleve and Joan tread the path of true love.

"MILLIONAIRE COWBOY"—65%

(Adapted from "The Forgotten City")

Reviewed November, 1924

VALUE

Photography—Good—Lewis Physloc.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Darryl Francis-Zanuck.
Star—Good—Maurice Flynn.
Direction—Good—Harry Garson.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Charles Meredyth, Jr.....Lefty Flynn
Pauline Truce.....Gloria Grey
Granville Truce.....Charles Crockett
Torso.....Frederick Peters
Buffalo Jones.....Daddy Hoosier

Producer—Harry Garson.
Footage—About 5000 feet.
Distributor—F. B. O.

THE OPINION

Story is different and carries interest. Good film for the neighborhood house. Has plenty of adventure and romance, together with picturesque atmosphere of forsaken desert city. The best performance of the picture is given by Charles Crockett as an old man temporarily unbalanced. The cast is capable.

THE STORY

As result of a frameup a father gives spendthrift son one dollar and lands him at a forsaken city in the desert to work out his salvation. In the course of events surprising things occur. The hero places a valuable invention on the market. Romance ends with wedding bells.

"SNOB"—80%

(Adapted from story of same name)

Reviewed November 1924

VALUE

Photography—Very good—A. Barlatier.
Moral standard—Good.
Story—Very good—Drama—Family.
Author—Very good—Helen R. Martin.
Cast—Very good—All-Star.
Direction—Very good—Monta Bell.
Technique—Very good.
Spiritual Influence—Good.
Moral—Disadvantage of being snob.

CAST

Eugene Curry.....John Gilbert
Nancy Claxton.....Norma Shearer
Herrick Appleton.....Conrad Nagel
Dorothy Renshelter.....Phyllis Haver
Mrs. Leiter.....Hedda Hopper

Producer—Metro-Goldwyn.
Footage—6513 feet.
Distributor—Metro-Goldwyn.

THE OPINION

Will be liked by majority of audiences. Much merriment will be caused by the unhappy position of the shy country child forced by an ambitious mother to "pay her piece for the gentlemen." The moral of the story is forcefully projected, and the production is one for high recommendation. Very good for Sunday presentation.

THE STORY

Eugene Curry, a teacher, plans to marry rich Dorothy, in spite of previous engagement to Nancy. He consents to a marriage to Nancy, who unknown to Eugene is heiress to a fortune. Finally discovering grounds for divorce, Nancy divorces him and marries Herrick Appleton, an artist and former sweetheart, just as Eugene discovers that Nancy is rich.

"ONLY WOMAN"—65%

(Especially prepared for screen)

Reviewed November, 1924

VALUE

Photography—Good—Antonio Gaudio.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Good—C. Gardner Sullivan.
Star—Good—Norma Talmadge.
Direction—Good—Sidney Alcott.
Technique—Good.
Spiritual Influence—Average.
Moral—None outstanding.

CAST

Helen Brinsley.....Norma Talmadge
Rex Herrington.....Eugene O'Brien
"Fighting Jerry".....Edward Davis
William Brinsley.....Winter Hall
Ole Hanson.....Matthew Betz

Producer—Joseph M. Schenck.
Footage—6770 feet.
Distributor—First National.

THE OPINION

Unpleasant story does not present Norma Talmadge at best. An ordinary program feature and cannot safely be billed as anything else. The spectacular feature consists of unusually well made storm scenes showing a vessel laboring in terrific gale. These scenes can be boosted in advertising.

THE STORY

Helen Brinsley marries Herrington, a drunkard and waster, to save her father from disgrace. Helen on yachting cruise, lands jazz guests, and puts to sea with her husband. In a fearful storm they overcome a brutal sailor. In the storm all the crew are swept overboard. Rex determines to start life over again, and a happy future is visioned.

"THIS WOMAN"—65%

(Adapted from novel of same name)

Reviewed November, 1924

VALUE

Photography—Good—Lyman Broening.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Howard Rockey.
Cast—Good—All-Star.
Direction—Good—Phil Rpsen.
Technique—Good.
Spiritual Influence—Average.
Moral—None outstanding.

CAST

Carol Drayton.....Irene Rich
Whitney Duane.....Ricardo Cortez
Rose.....Louise Fazenda
Gordon Duane.....Frank Elliott
Bobby Bleeker.....Creighton Hale

Producer—Warner Bros.
Footage—7079 feet.
Distributor—Warner Bros.

THE OPINION

Not a big theatre picture. All right for ordinary transient theatre and neighborhood sections. Don't forget Louise Fazenda's name in advertising. Rather long. Irene Rich plays sobby role well. Marc McDermott outstanding as singing teacher—the most interesting in the story. Creighton Hale's comedy relieves more than one dismal situation. His good natured drunk scene is very well done.

THE STORY

Carol Drayton, a singer, is taken by Rose to a cafe that is raided and Carol is taken to the lockup. Later she is taken to the home of a music master who marries her. An attempt to brand her as a thief reveals the true character of her husband.

"MADONNA OF THE STREETS"—65%

(Adapted from "The Ragged Messenger")

Reviewed November, 1924

VALUE

Photography—Very good—R. Kurrie.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—W. B. Maxwell.
Stars—Good—Nazimova and M. Sills.
Direction—Good—Edwin Carewe.
Technique—Good.
Spiritual Influence—Average.
Moral—Sin is a hard task master.

CAST

Mary Carlson.....Nazimova
Rev. John Martin.....Milton Sills
Lord Pattrington.....Claude Gillingwater
Walter Bowman.....Harold Goodwin
Dr. Colbeck.....Courtenay Foote

Producer—Edwin Carewe.
Footage—7507 feet.
Distributor—First National.

THE OPINION

Nazimova is not suited to this Viola Dana role. Attractive scenes in the Limehouse district at the opening. Closeups of the heroine in her bath, and also an exceptionally risque closeup of her putting on stockings might be eliminated. With these exceptions the picture can be shown in the neighborhood theatre.

THE STORY

Mary Carlson loses everything at the death of her lover, who wills his estate to his nephew. The nephew, Rev. Martin, finds Mary fainting on the street, accepts his offer of marriage. In the events that follow misunderstandings occur which are finally cleaned up happily.

"CORNERED"—65%

(Adapted from play of same name)

Reviewed November, 1924

VALUE

Photography—Very good—Ray June.
Moral standard—Average.
Story—Good—Melodrama—Family.
Authors—Good—D. Mitchell, Z. Sears
Star—Good—Marie Prevost.
Direction—Good—William Beaudine.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Mary Brennan.....Marie Prevost
Jerry the Gent.....Rockliffe Fellowes
Nick the Dope.....Raymond Hutton
George Wells.....John Roche
Lola Mullaney.....Cissy Fitzgerald

Producer—Warner Bros.
Footage—About 6800 feet.
Distributor—Warner Bros.

THE OPINION

An excellent picture for the neighborhood house or for the transient theatre in spite of the fact that the scene where the girl is "cornered" is too long. The settings are appropriate and artistic. The picture has a fine climax. The heroine captivated by romance appears to be regenerated; but this item is uncertain, and not to be depended on as a morality feature.

THE STORY

Mary Brennan, separated from her relatives when a baby, becomes a crook, and enters the home of her own sister to rob her. The servants believe her the other girl. The relationship of the two girls is established by accident and Mary wins the love of a good man.

"WINNER TAKES ALL"—65%

(Adapted from story of same name)

Reviewed November 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Harry Evans.
Star—Good—Buck Jones.
Direction—Good—W. S. Van Dyke.
Technique—Good.
Spiritual Influence—Average.
Moral—Power of honest thought.

CAST

Perry Blair.....Buck Jones
Cecil Manners.....Peggy Shaw
Jack Hamilton.....Edward Hearn
Felicity Brown.....Lilyan Tashman
Charles Dunham.....Ben Deely

Producer—Fox.
Footage—5945 feet.
Distributor—Fox.

THE OPINION

Peppy western melodrama for majority of audiences. An interrupted romance and thrilling situations keeps the spectator interested. The action is swift, and a thrilling seven round prize fight is the outstanding feature.

THE STORY

Three men who had seen Blair in a "free-for-all" fight make him an offer to enter the prize ring. Later he rescues a girl from injury and falls in love with her. He asks her to go West with him, but his failure to mention the minister causes her to refuse. Later after a winning fight the misunderstanding is overcome.

"GREAT DIAMOND MYSTERY"—65%

(Adapted from story of same name)

Reviewed November 1924

VALUE

Photography—Good—Ernest Palmer.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Shannon Fife.
Star—Good—Shirley Mason.
Direction—Good—Denison Clift.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Ruth Winton.....Shirley Mason
Phyllis K.....Jackie Saunders
Murdoch.....Harry von Meter
Mallison.....Philo McClough
Perry Standish.....William Collier, Jr.

Producer—Fox.
Footage—5095 feet.
Distributor—Fox.

THE OPINION

This is a good production for neighborhood house as well as for transient theatres. Bill sensationality. Your patrons will not be disappointed. Action swift and interesting. The murder mystery nicely worked out, and the secret of the murder is kept to the very end. Artistic settings are used in homes of wealth. The editing and subtitling are done with a view to box office success.

THE STORY

Standish is employed by a crooked diamond firm. The head of the firm is murdered and Standish is arrested on circumstantial evidence. His wife, a writer, feels that the murderer may be drawn back to the scene of his murder, and rents the former home of the murdered man. What she had hoped for happens, and her husband is acquitted.

"CHRISTINE OF THE HUNGARY HEART"—80%

(Adapted from novel of same name)

VALUE

Photography—Very good—Henry Sharp
Moral standard—Average.
Story—Very good—Drama—Adults.
Author—Very good—Kathleen Norris.
Cast—Very good—All-Star.
Direction—Good—George Archainbaud.
Technique—Very good.
Spiritual Influence—Average.
Moral—Unselfishness greater than love.

Reviewed November, 1924

CAST

Christine Madison.....Florence Vidor
Dr. Alan Montague.....Clive Brook
Ivan Vianney.....Ian Keith
Stuart Knight.....Warner Baxter
Dan Madison.....Walter Hiers

Producer—Thomas H. Ince.

Footage—7500 feet.

Distributor—First National.

THE OPINION

Neighborhood houses as well as transient and high priced theatres will find this production satisfactory—especially to women. Sections are described almost entirely with closeups. This is effective principally because Vidor photographs well, and also because her emotional work will bear close scrutiny. The story of woman whose hunger for petting caused her to overlook the fact that her desires were selfish, is interesting although sobby.

THE STORY

Piqued at Alan, her second husband, Christine leaves him. Later she runs across her first husband after escaping from a prison hospital. She befriends him and is discovered by Alan just as Stuart dies. Reconciliation and happiness.

"RIDIN' KID FROM POWDER RIVER"—80%

(Adapted from story of same name)

VALUE

Photography—Very good—V. E. Miller.
Moral standard—Average.
Story—Very good—Melodrama—Family
Author—Very good—R. L. Schrock.
Star—Very good—Hoot Gibson.
Direction—Very good—Edw. Sedgwick.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

Reviewed November 1924

CAST

Bud Watkins.....Hoot Gibson
The Girl.....Gladys Hulette
Spider.....Tully Marshall
Steve Lanning.....Walter Long
Kansas Lou.....Gertrude Astor

Producer—Universal.

Footage—5727 feet.

Distributor—Universal.

THE OPINION

Entertaining western. Any audience will like it because the people of the picture are natural, and because of the alert action—something doing every minute. Some pleasing comedy occurs where the girl slaps Bud's face because he spansks her dog. People will get a laugh out of it, as well as thrills and genuine suspense. Tully Marshall and Walter Long also do good work. A bad man revealing his better self through love of his daughter is a pleasing feature.

THE STORY

Bud Watkins meets a pretty girl with whom he quarrels over a saucy dog, and later finds himself employed on her father's ranch. The discovery of a murderer and the rescue of the girl from a would-be lover consume the remainder of the story.

"GIRL IN THE LIMOUSINE"—80%

(Adapted from a play of the same name)

VALUE

Photography—Very good—Konnekamp.
Moral standard—Fair.
Story—Very good—Farce Melo.—Adults
Author—Very good—Avery Hopwood.
Cast—Very good—Larry Semon.
Direction—Very good—Larry Semon.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

Reviewed November, 1924

CAST

Tony.....Larry Semon
The Girl.....Claire Adams
The Butler.....Carlie Murray
Aunt Cicely.....Lucille Ward
Freddie.....Oliver Harding

Producer—Chadwick Pictures.

Footage—5800 feet.

Distributor—First National.

THE OPINION

Funny and original. A trifle risque in parts, but not objectionably so. The average neighborhood house will like it, although persons inclined to prudishness will not approve of the bedroom scenes. In these scenes Larry is dressed in feminine pajamas with ruffles. His adventures trying to extract himself from this embarrassing position are very funny.

THE STORY

Two boy rivals seek love of one girl. Twenty years later Freddie steals a march on him and marries the girl. Tony, drunk, is robbed in a limousine, and finds himself under his former sweetheart's bed attired in silk pajamas. Her aunt mistakes him for the girl's husband, and embarrassing complications follow fast.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

December 1st to 15th, 1924

No. 6

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Good Common Sense and Screen Opinions

These are the two things that every theatre manager needs in selecting good pictures to meet the favor of his neighborhood. Screen Opinions gives the independent, unbiased information the theatre manager needs to size up the picture accurately, basing the general value of the picture on the scientifically established rating given.

How SCREEN OPINIONS Values Are Determined:

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

Published Semi-Monthly by Flint McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.
Address All Correspondence to This Office.

STAFF:

P. J. GARVEY Managing Editor
Chicago Office:
MARGARET I. MacDONALD, Associate Editor
New York Office: 1493 Broadway



NO ADVERTISING SUPPORT ACCEPTED!

Index of this Issue

Pct.	Play	Page	Pct.	Play	Page
50%	—“Blasted Hopes”	52	50%	—“Price of a Party”	52
90%	—“Cheap Kisses”	52	65%	—“Roaring Rails”	49
65%	—“Daring Love”	48	90%	—“Silent Accuser”	49
80%	—“East of Broadway”	46	65%	—“Teeth”	46
65%	—“Garden of Weeds”	48	80%	—“Three Women”	51
65%	—“Girls Men Forget”	51	80%	—“Tornado”	47
80%	—“Hot Water”	48	50%	—“Walloping Wallface”	50
90%	—“Into the Net”	51	65%	—“Warrens of Virginia”	49
80%	—“Manhattan”	47	80%	—“Welcome Stranger”	50
50%	—“My Husband's Wives”	48	65%	—“Whispering Palms”	50
25%	—“Passions of the North”	47	80%	—“Worldly Goods”	50

What's Coming—High Spots in New Pictures

Beloved Brute, 80%, Vitagraph, 6719.
 Black Lightning, 50%, Lumas, 5000.
 Brass Bowl, 80%, Fox, 5850.
 Bride for a Knight, 25%, Sec. Co., 5000.
 Fighting Heart, 65%, S. Rights, 5000.
 Find Your Man, 80%, Warner, 7358.
 Flattery, 65%, S. R., 5000.
 Greatest Love of All, 80%, Selzn'k, 6000
 Hard Hitting Hamilton, 65%, 5000.
 His Own Law, 40%, S. R., 5000.
 Lash of the Whip, 40%, Arrow, 4820.
 Lost Tribe, 65%, S. Rights, 6000.
 Lover of Camille, 80%, Warner, 7200.

Man Without Heart, 65%, S. R. 6000.
 Not Built for Runnin, 50%, S. R., 5000.
 O, Doctor, 90%, Universal, 6587.
 Painted Flapper, 65%, S. R., 5000.
 Pair of Hellions, 50%, S. R., 5800.
 Solled, 65%, S. R., 6000.
 Stepping Lively, 50%, S. R., 5000.
 Thundering Hoofs, 65%, F. B. O., 5033.
 Torrent, 50%, S. Rights, 5800.
 Truth About Women, 65%, Banner, 6000
 Virgin, 65%, All Star, S. R., 6800.
 Western Fate, 25%, Arrow, 5000.
 White Man, 80%, Schulberg, 6370.

“TEETH”—65%

(Adapted from a novel, “Sonny”)

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
 Moral standard—Good.
 Story—Good—Melodrama—Family.
 Author—Good—Clinton H. Stagg.
 Star—Good—Tom Mix.
 Direction—Good—A. J. G. Blystone.
 Technique—Good.
 Spiritual Influence—Average.
 Moral—The reward of kindness.

CAST

Dave Deering.....Tom Mix
 Paula Grayson.....Lucy Fox
 Dan Angus.....George Bancroft
 Sheriff.....Edward Piel
 Under-sheriff.....Lucien Littlefield

Producer—Fox.
 Footage—6190 feet.
 Distributor—Fox.

THE OPINION

Tom Mix fans will like this. Additional attraction in a handsome and intelligent mastiff. Tony, the horse, also in evidence. The scenic quality of this picture includes lakes, mountains and trees. The action is not as fast as usual.

THE STORY

To escape a brutal keeper, a dog leaps off a train. The girl who owned the dog discovers him with Deering, who has named him “Teeth.” Through the keeper Deering is framed for murder. The dog helps him escape. A thrilling forest fire is included.

“EAST OF BROADWAY”—80%

(Adapted from “Tropic of Capricorn”)

Reviewed December, 1924

VALUE

Photography—Very good—L. Andriot.
 Moral standard—Good.
 Story—Very good—Com.-Melo.—Family
 Author—Very good—Richard Connell.
 Cast—Very good—All-Star.
 Direction—Very good—W. K. Howard.
 Technique—Very good.
 Spiritual Influence—Average.
 Moral—Best material in small parcels.

CAST

Peter Mullaney.....Owen Moore
 Judy McNulty.....Marguerite de la Motte
 Danny McCabe.....Eddie Gribbon
 John Gaffney.....George Nichols
 Mrs. Morrissey.....Mary Carr

Producer—Paul Schofield.
 Footage—About 5800 feet.
 Distributor—Associated Exhibitors.

THE OPINION

Comedy-drama everyone will like. Excellent for the neighborhood theatre. Unusually human and plenty of good comedy touches. Eddie Gribbon is amusing as the hero's pal who always tried to fix things and fixes them wrong. Romance pleasing. The character of the hero who won his place on the police force through bravery, has appeal for everyone.

THE STORY

Mullaney wins place on police force when he knocks out a fellow bigger than himself. He fails on his examination, however, because he says that the Tropic of Capricorn is "in the Bronx." Later McGaffney, a policeman friend, is shot and Mullaney knocks out his assailants and is rewarded.

"TORNADO"—80%

(Adapted from play of same name)

Reviewed December, 1924

VALUE

Photography—Very good—John Stumar
Moral standard—Average.
Story—Very good—Drama—Family.
Author—Very good—Lincoln J. Carter.
Star—Very good—House Peters.
Direction—Very good—King Baggot.
Technique—Very good.
Spiritual Influence—Average.
Moral—None.

CAST

Tornado.....House Peters
Ruth Travers.....Ruth Clifford
Ross Travers.....Richard Tucker
"Pewee".....Snitz Edwards
Gorilla.....Dick Sutherland

Producer—Universal.
Footage—6375 feet.
Distributor—Universal.

THE OPINION

Will be liked especially by women. Scenes in logging camp showing different phases of the logging industry unusually thrilling. Although the story is not big, it proves absorbing. Cast excellent and well chosen. You can be assured of good satisfaction with this one. The wrecking of a railroad bridge by logs and plunging of a train into the river is spectacular.

THE STORY

A lumber boss known as Tornado comes face to face with the woman he loved and the man who stole her from him. The woman believing him killed in the war, marries the man who poses as a hero. The villain is drowned after a train wreck, leaving the lovers to a happier fate.

"PASSIONS OF THE NORTH"—25%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Fair—Not credited.
Moral standard—Average.
Story—Poor—Melodrama—Family.
Author—Poor—Courtland Wilcox.
Cast—Fair—All-Star.
Direction—Poor—Not credited.
Technique—Poor.
Spiritual Influence—Neutral.
Moral—None.

CAST

Barker.....Walter Griffith
Missionary.....Frank Mansfield
His Daughter.....Olive Terry

Producer—Selco.
Footage—About 4800 feet.
Distributor—Selznick.

THE OPINION

Entertainment lacking. Story totally devoid of drama. Best feature is snow atmosphere and scenes of dog and man in blizzard. Slight romance.

THE STORY

Two men in Chinese winter regions both love girl. She loves one who rescues her after the other attempts to force attentions on her.

"MANHATTAN"—80%

(Adapted from "The Definite Object")

Reviewed December, 1924

VALUE

Photography—Very good—Hal Rosson
Moral standard—Good.
Story—Very good—Com.—Family.
Author—Very good—Jeffrey Farnol.
Star—Very good—Richard Dix.
Direction—Very good—R. H. Burnside.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Peter Minuit.....Richard Dix
Mary.....Jacqueline Logan
Spike.....Gregory Kelly
Bud McGinnis.....George Selgman
Joe Madden.....Gunboat Smith

Producer—Paramount.
Footage—6415 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Good for any audience. Fine for the neighborhood house. Peppy action, gymnasium scenes, vigorous fighting, and fascinating romance. Scenes in New York slums and battle in saloon excellent. Pleasing comedy. The production is bound to please. Jacqueline Logan is charming and Gregory Kelly is excellent as the weakling brother. The scenes in Peter Minuit's Fifth avenue mansion are artistic. Good suspense all way through.

THE STORY

Peter, a rich boy, goes to the slums for thrills. That night he meets a burglar whom he accompanies home. He falls in love with his sister Mary and plans to marry her on following day. After adventures in which a gang attacks him, all ends happily.

"HOT WATER"—80%

(Especially prepared for screen)

Reviewed December, 1924

VALUE**CAST**

Photography—Very good—Not credited
Moral standard—Average.
Story—Good—Farce-Com.—Family.
Authors—Good—S. Taylor, T. J. Gray.
Star—Very good—Harold Lloyd.
Direction—Very good—Sam Taylor.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

Hubby Harold
Wife. Jobyna Ralston
Her Mother..... Josephine Crowell
Her Big Brother..... Charles Stevenson
Her Little Brother..... Mickey McBan

Producer—Harold Lloyd Productions.
Footage—About 5000 feet.
Distributor—Pathé.

THE OPINION

It will be a scream in any theatre. Plenty of old stuff that never fails to please, and some new. The first reel is consumed with Harold's journey home with bundles. The episode of the new car is full of laughs. So also is the ghost episode in which Harold thinks his mother-in-law, who he has quieted with a chloroformed handkerchief, is dead. Lloyd fans will like this one.

THE STORY

A ride in his new car with mother-in-law brings on one disaster after another. He becomes intoxicated and overhears parts of conversations that make him think the police are after him for murder. The adventures which follow furnish great entertainment.

"MY HUSBAND'S WIVES"—50%

(Especially prepared for screen)

Reviewed December, 1924

VALUE**CAST**

Photography—Good—Not credited.
Moral standard—Fair.
Story—Average—Com.—Drama—Adults
Author—Average—Barbara La Marr.
Star—Good—Shirley Mason.
Direction—Average—Maurice Elvey.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

Vale Harvey..... Shirley Mason
William Harvey..... Bryant Washburn
Marie Wynn..... Evelyn Brent
Madam Corregie..... Paulette Duval

Producer—Fox.
Footage—4609 feet.
Distributor—Fox.

THE OPINION

Unusual although unconvincing situation presented in this picture will help to put it across. Treated either as a satire or farce the effect would have been better. As presented there is always question as to the author's intention.

THE STORY

Following the honeymoon of Harvey and wife No. 2, the latter invites a school friend to visit her. Complications occur owing to the fact that the friend happens to be Mrs. Harvey, No. 1, bent on winning back husband.

"DARING LOVE"—65%

(Adapted from novel, "Driftwood")

Reviewed December, 1924

VALUE**CAST**

Photography—Good—Oliver Marsh.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—Albert Payson Terhune
Star—Very good.
Direction—Good—R. G. Edwards
Technique—Good.
Spiritual Influence—Average.
Moral—None.

Bebe Elaine Hammerstein
John Stedman Huntley Gordon
Phyllis Stedman Gertrude Aster
Queenie Cissy Fitzgerald
"Red" Bishop Walter Long

Producer—M. H. Hoffman.
Footage—About 5000 feet.
Distributor—Truant.

THE OPINION

Will please average audience. Elaine Hammerstein gives an unusually good performance, handling the role of Bebe, dance hall girl, with intelligence. Character portrayal well done, and there is a fair amount of sex appeal. Excellent for transient theatre.

THE STORY

An entertainer in a slum cafe rescues Stedman from "Red" Bishop, the proprietor. Stedman goes to war and is reported dead. The report proves false, Stedman returns, and Bebe's devotion is rewarded with a wedding ring.

"GARDEN OF WEEDS"—80%

(Adapted from play of same name)

Reviewed December, 1924

VALUE**CAST**

Photography—Excellent—Karl Brown.
Moral standard—Fair.
Story—Average—Drama—Adults.
Authors—Average—Gordon-Marquette
Star—Very good—Betty Compson.
Direction—Very good—James Cruze.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

Dorothy Betty Compson
Flagg Rockliffe Fellowes
Douglas Crawford..... Warner Baxter
Paulson..... Charles Ogle
Archie..... William Austin

Producer—Paramount.
Footage—About 5000 feet.
Distributor—Famous Players-Lasky.

THE OPINION

If it were not for the star and excellence of the support, and good direction "The Garden of Weeds" would be a poor bit of junk. The story is not worth talking about. Miss Compson wears stunning gowns. As far as the box office goes you will be safe. Women in one-piece bathing suits, drinking parties, but less of sex lure than is usual.

THE STORY

Dorothy Delbridge, an opera singer, marries Douglas Crawford, who she believes knows nothing of her past relations with Flagg, a man of fast reputation. Flagg attempts to again assert his power over Dorothy. In a fight Crawford accidentally kills him.

"SILENT ACCUSER"—90%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Excellent—Chas. Dreyer.
Moral standard—Good.
Story—Excellent—Drama—Family.
Author—Excellent—Jack Boyle.
Star—Excellent—Dog.
Direction—Excellent—C. Franklin.
Technique—Excellent.
Spiritual Influence—Good.
Moral—Unexcelled loyalty of animals.

CAST

Barbara Jane.....Eleanor Boardman
Jack.....Raymond McKee
Phil.....Earl Metcalfe
Stepfather.....Paul Weigel
Peter the Great.....Himself

Producer—Metro-Goldwyn.
Footage—5883 feet.
Distributor—Metro-Goldwyn.

THE OPINION

One of the best of the dog star pictures. Peter the Great is a fine police dog that will win any audience. The picture is well made and the human side is unusually well developed, almost to the point of tears. Illumination and photography produce artistic results. Good double exposure scenes show the hallucinations from which the murderer suffers.

THE STORY

A police dog belonging to Jack, whom Barbara loves is the only one who knows the murderer of Barbara's grandfather following assault by Phil, a jealous lover, on Barbara. Jack is sentenced to prison for murder. The dog gains the freedom of the prison. Jack escapes. Later the dog attacks Phil and he confesses that he is the murderer.

"WARRENS OF VIRGINIA"—65%

(Adapted from play of same name)

Reviewed December, 1924

VALUE

Photography—Average—Not credited.
Moral standard—Average.
Story—Good—Drama—Family.
Author—Good—Wm. C. De Mille.
Cast—Good—All-Star.
Direction—Good—Elmer Clifton.
Technique—Good.
Spiritual Influence—Average.
Moral—None.

CAST

General Warren.....George Backus
Agatha Warren.....Martha Mansfield
Lieut. Burton.....Wilfrid Lytell
General Lee.....J. Barney Sherry
General Grant.....Lt. Wilbur J. Fox

Producer—Fox.
Footage—About 6000 feet.
Distributor—Fox.

THE OPINION

Will give average satisfaction but will not stand big billing. Not big enough for a special, but entertaining and apt to draw by reason of its Civil war atmosphere. Good romance but lacking insuspense and the spectacular quality usually looked for in war pictures.

THE STORY

Agatha, southern girl, loved Lieutenant Burton of the northern army. Burton is captured with a fake dispatch in his pocket as a means of capturing the Southern supply train. Burton hears his sweetheart denounce him, and is about to be hung when General Lee surrenders. The story ends happily.

"ROARING RAILS"—65%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Very good—Sol Poloto.
Moral standard—Good.
Story—Good—Melodrama—Family.
Author—Good—Hunt Stromberg.
Star—Good—Harry Carey.
Direction—Good—Hunt Stromberg.
Technique—Good.
Spiritual influence—Average.
Moral—None outstanding.

CAST

Big Bill Benson.....Harry Carey
Little Bill.....Frankie Darre
Nora Burke.....Edith Roberts
Malcolm Gregory.....Wallace MacDonald
Red Burley.....Frank Hagney

Producer—Hunt Stromberg.
Footage—About 5000 feet.
Distributor—Prod. Dist. Corp.

THE OPINION

Good general purpose feature. Little Frankie Darro, the child actor, is an acquisition to the picture. There are not big opportunities for any of the cast except the star. A forest fire, a cave-in, and the dynamiting of a bridge are highlights. Good for the neighborhood house.

THE STORY

Returned soldier becomes the victim of a fight between two factions struggling for railway rights. He takes the blame for a murder at right time in hope of saving a child's life through operation. The real murderer confesses. A romance is interwoven.

"WALLOPING WALLFACE"—50%

(Especially prepared for the screen)

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Norbert Myles.
Star—Average—"Buddy" Roosevelt.
Direction—Average—Norbert Myles.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

Reviewed December, 1924

CAST

Buddy Wallace.....	Buddy Roosevelt
Carol Grey.....	Violet La Plante
Squinty Burnt.....	Low Meehan
Shorty.....	Hendrix
Ma Pagin.....	Lillian Gale

Producer—Approved Pictures Corp.
Footage—About 4800 feet.
Distributor—Artelass.

THE OPINION

Good western for cheap theatres. One of the best to date of the Buddy Roosevelt series. Plenty of action. The cast is fair and the story gets by. Scenic quality attractive.

THE STORY

To avenge himself on Buddy Wallace Squinty kidnaps Carol, girl owner of a ranch. Buddy rescues her and after many adventures Buddy is rewarded with the girl's love.

"WELCOME STRANGER"—80%

(Adapted from play of same name)

VALUE

Photography—Very good—Geo. Benoit.
Moral standard—Average.
Story—Very good—Com.—Family
Author—Very good—Aaron Hoffman.
Cast—Very good—All-Star.
Direction—Average—James Young.
Technique—Very good.
Spiritual Influence—Average.
Moral—None outstanding.

Reviewed December, 1924

CAST

Isadore Solomon.....	Dore Davidson
Mary Clark.....	Florence Vidor
Isabod Whitson.....	Noah Beery
Clem Beemls.....	William V. Mong
Seth Trimble.....	Otis Harlan

Producer—Belasco Productions, Inc.
Footage—About 6500 feet.
Distributor—Producers Dist. Corp.

THE OPINION

In spite of the excellent cast the production lacks punch, warmth and the humor that have made other pictures based on the exploitation of Jewish character, successful. There is a conventional quality about the whole production that prevents it going over with a bang. But with all its faults, the neighborhood exhibitor will find it a very good attraction.

THE STORY

Isadore Solomon, storekeeper, suffers through race prejudice. He is befriended by Clem Beemls, who has dreams of lighting the town with electricity. Clem's scheme is blocked by the townspeople, including the mayor and the banker. Isadore buys the waterfall, and they finally put the electric project through and are honored by the townspeople.

"WHISPERING PALMS"—25%

(Especially prepared for the screen)

VALUE

Photography—Poor—Not credited.
Moral standard—Average.
Story—Poor—Melodrama—Adults.
Author—Poor—Not credited.
Star—Good—Gladys Hulette.
Direction—Poor—Charles Gramlich.
Technique—Poor.
Spiritual Influence—Neutral.
Moral—None.

Reviewed December, 1924

CAST

Mary Culthers.....	Gladys Hulette
Vai Cleary.....	Vanee Gordon
Jean Temple.....	Janet Warner
Dr. Culthers.....	Chas. Gramlich
Rex Andre.....	Dan Mason

Producer—Wm. C. Smith.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Poor in every respect except average acting. Morbid sensationalism is secured by having a wild man terrorize the heroine. Scenes of torture with man tied to tree revolting.

THE STORY

Dr. Culthers, who has been tortured into insanity by being left tied to a tree for days under the tropical sun, finally comes to his senses and aids in exposing his nephew who persecuted him, seeking to gain possession of his property.

"WORLDLY GOODS"—80%

(Adapted from novel of same name)

VALUE

Photography—Very good—B. Glennen.
Moral standard—Average.
Story—Very good—Drama—Family.
Author—Very good—Sophie Kerr.
Star—Very good—Agnes Ayres.
Direction—Very good—Paul Bern.
Technique—Very good.
Spiritual Influence—Average.
Moral—The path of lies dangerous.

Reviewed December, 1924

CAST

Eleanor Lawson.....	Agnes Ayres
Fred Hopper.....	Pat O'Malley
Clifford Ramsay.....	Vietor Vareoni
Mrs. Lawson.....	Edythe Chapman
Mr. Lawson.....	Bert Woodruff

Producer—Paramount.
Footage—About 5800 feet.
Distributor—Famous Players-Lasky.

THE OPINION

Very good audience picture. People are going to be interested in the situation that results from a woman's marriage to a poor man who poses as man of wealth and importance. Human side is well developed. Picture is rich in detail consistently linked with the plot. Cast gives a good performance throughout. Of course, the younger couple are the center of attraction, and you can count on your patrons being pleased with the production.

THE STORY

Eleanor Lawson disgusted with Hopper, her husband, finally leaves him and is about to sue for a divorce when his penitence so touches Eleanor's heart that she forgives him. Another woman is a factor in a turn of financial good fortune for Fred.

"THREE WOMEN"—90%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Excellent—C. Van Enger
Moral standard—Average.
Story—Very good—Drama—Adults.
Author—Very good—Hans Traely.
Cast—Excellent—All-Star.
Direction—Excellent—Ernst Lubitsch.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—Sin of irresponsibility.

CAST

Jeanne Wilton.....May McAvoy
Mabel Wilton.....Pauline Frederick
Harriett.....Marie Prevost
George Lamont.....Lew Cody
John W. Howard.....Willard Louis

Producer—Warner Bros.

Footage—\$200 feet.

Distributor—Warner Bros.

THE OPINION

Fascinating drama unusually well directed and played by an A-1 cast. The production teems with interesting action, and is thoroughly human. The kind of picture that will interest women. Pauline Frederick's portrayal of the wealthy widow striving to stay with youth, is an outstanding feature of the picture. May McAvoy and Marie Prevost also do well; and Lew Cody's portrayal is a work of art. Willard Louis adds a comedy touch. Settings artistic. A plot that grips attention makes it a fairly sure bet for the average theatre.

THE STORY

A wealthy widow keeps daughter in boarding school to prevent discovery of mother's age. She falls in love with gay George Lamont. Jeanne Wilton, returning unexpectedly from school, proves more fascinating to Lamont than the mother. After his marriage to Jeanne he neglects her for another, and Mrs. Wilton shoots and kills him. The jury after hearing her testimony brings in a verdict of "not guilty."

"INTO THE NET"—90%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Excellent—Not credited.
Moral standard—Average.
Story—Excellent—Melodrama—Family
Author—Excellent—Richard E. Enright
Cast—Very good—All-Star.
Direction—Excellent—George B. Seitz.
Technique—Excellent.
Spiritual Influence—Neutral.
Moral—None.

CAST

Natalie Van Cleef.....Edna Murphy
Bob Clayton.....J. Mulhall
Bert Moore.....Bradley Barker
Dr. Vining.....Frank Lackteen

Producer—Malcolm Strauss.

Footage—5000 feet.

Distributor—Pathe.

THE OPINION

Unusually interesting melodrama illustrating police methods of trailing criminals. The production, based on a story by Richard E. Enright, Commissioner of Police of New York City gives, in addition to adventures with crooks, scenes at police headquarters showing the taking of finger-prints and the comparison with previous records which makes it possible to trace crime. Altogether the production, which is a condensed version of the serial of the same name, is one that no exhibitor should pass up. There's money in it if rightly advertised.

THE STORY

Mysterious murders and the disappearance of girls leads to the discovery of a white slave resort on Long Island. Police suspicion one Ivanovich who works in conjunction with Dr. Vining, a man who does not earn his living by his profession, and uses as a fence a certain Mrs. Fawcette whose duty it is to house and hold girls. After many adventures the gang is rounded up. The story ends with two pairs of lovers headed for happiness.

"GIRLS MEN FORGET"—65%

(Adapted from "Girl Who Was Life of Party")

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Good.
Story—Good—Drama—Family.
Author—Good—Fannie Kilbourne.
Cast—Good—All-Star.
Direction—Good—Maurice Campbell.
Technique—Good.
Spiritual influence—Good.
Moral—Refinement more attractive.

CAST

Kitty Shayne.....Patsy Ruth Miller
Russel Baldwin.....Johnny Walker
Jimmy Mason.....Alan Hale
Ruby Thomas.....Shannon Day
Mrs. Baldwin.....Frances Raymond

Producer—Maurice Campbell Prods.

Footage—5166 feet.

Distributor—Principal Pictures.

THE OPINION

Nice, clean production for the neighborhood house. Human and entertaining—could be used for Sunday program. Patsy Ruth Miller and cast excellent. This is not a big picture but one of the right sort for young people to see. The difference between refined conduct and the irresponsible, jazzy sort frequently espoused by the modern girl, shown.

THE STORY

Kitty, always full of life, overheard Russell Baldwin denouncing girls of her type. On a visit to her aunt she poses as a shy, refined girl. She wins Russell Baldwin's love. At a party she is forced to fall back on old methods to make it a success. Explanations follow and Russell changes his opinions.

"CHEAP KISSES"—90%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Excellent—J. Cronjager.
Moral standard—Average.
Story—Excellent—Com.—Family.
Author—Excellent—C. G. Sullivan.
Cast—Excellent—All-Star.
Direction—Excellent—J. Ince-C. Tate.
Technique—Excellent.
Spiritual Influence—Good.
Moral—Man's wife safest companion.

CAST

Ardell Kendall.....Lillian Rich
Donald Dillingham.....Cullen Landis
Kitty Dillingham.....Vera Reynolds
Bill Kendall.....Lincoln Stedman
Jane Dillingham.....Louise Dresser

Producer—C. Gardner Sullivan.

Footage—6538 feet.

Distributor—F. B. O.

THE OPINION

One of the best comedy-dramas of the season. Very human and exceptionally entertaining. Newly rich people brought down to earth by talented artist, a feature that will please the majority. Lincoln Stedman as fat brother is excellent. The cast is good throughout, settings are artistic and all technical details are well taken care of. You can't afford to miss this one. It's a winner.

THE STORY

Ardell Kendall, a chorus girl, marries Donald Dillingham on the spur of the moment, and latter's parents order the couple out of the house. Through the efforts of Borgstrom a reconciliation between the elder Dillinghams and Ardell is brought about. Later an adventuress causes a domestic split. In the end there is happy reconciliation and love.

"BLASTED HOPES"—50%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Fair—Not credited.
Moral standard—Good.
Story—Average—Melodrama—Family.
Author—Good—Daniel F. Whitcomb.
Star—Good—Edmund Cobb.
Direction—Ashton Dearholt.
Technique—Average.
Spiritual Influence—Good.
Moral—Spirit of manhood awakes.

CAST

Nathan Wagner.....Edmund Cobb
Toby Warner.....Robert McKenzie
Dismal Dora.....Louise Lester
Bella Marshall.....Helene Rosson
Mike Stone.....Ashton Dearholt

Producer—Ashton Dearholt.

Footage—4697 feet.

Distributor—Arrow.

THE OPINION

Interesting story and some comedy. The photography is not good, the cast is ordinary with the exception of Robert McKenzie, who has comedy role. Good desert atmosphere. Very good picture for cheap theatres; has a nice moral balance, and a good deal of suspense, and plenty of action. Not thrilling nor speedy.

THE STORY

Nathan Wagner, a spendthrift, fights the crooks who deceived an old woman with a forged letter purported to be from her son, and succeeds in preventing them from extracting information from his sweetheart regarding a lost mine.

"PRICE OF A PARTY"—50%

(Adapted from a story of same name)

Reviewed December, 1924

VALUE

Photography—Good—John F. Seitz.
Moral standard—Fair.
Story—Average—Melodrama—Adults.
Author—Average—William MacHarg.
Cast—Good—All-Star.
Direction—Average—Charles Giblyn.
Technique—Average.
Spiritual Influence—Neutral.
Moral—Evil deeds have their price.

CAST

Grace Barrow.....Hope Hampton
Robert Casson.....Harrison Ford
Kenneth Bellwood.....A. Edmund Carew
Alice Barrows.....Mary Astor
Evelyn Dolores.....Dagmar Godowsky

Producer—Howard Estabrook.

Footage—5500 feet.

Distributor—Associated Exhibitors.

THE OPINION

As an average feature for the transient theatre the picture will give fair satisfaction. Each character suffers in portrayal from what appears to be hurried preparation. Lack of direction. Hope Hampton has a solo dance which is unusually effective.

THE STORY

There is a plot to gain of certain Brazilian concessions. In the events that follow Alice, a young sister of Grace Barrow, arrives, and the latter's efforts are turned to protecting the girl. Bellwood, a rouse, is shot, and Alice is suspected, but a confession left by another clears the situation. Grace and Casson plight their troth.

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Vol. 15

December 15 to 31, 1924

No. 7

Independent Reviews!

Of Feature Pictures in the U. S. A. and Many Foreign Specials

Entered as Second-Class Matter April 21, 1924, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

The only service of its kind in all the world — putting every unit of the industry on record, semi-monthly, according to merit

SUBSCRIPTION RATES:

In U. S. A. \$15.00 a Year. In Canada, Mexico and Foreign Countries \$16.00

Is the picture GOOD or is it BAD?

Exhibitors want facts about pictures in brief reviews. SCREEN OPINIONS gives you the value of the pictures in box office RATINGS. These ratings are the product of a definite plan of values developed through eight years of experience. These are supplemented by statements by the reviewers as to the strong features, points of weakness, advertising points, etc. The facts are given in definite statements, in few words, giving you the information you want quickly and dependably.

How SCREEN OPINIONS Values Are Determined:

Masterful	100%	Good	65%
Superior	95%	Average	50%
Excellent	90%	Fair	40%
Very good	80%	Poor	25%

Every picture reviewed in SCREEN OPINIONS is analyzed according to definite standards before arriving at positive percentage value. The independent summary in "The Opinion" is submitted to you for final judgment, because in all cases you must have the last word when it comes to selecting the pictures. A thorough reading of "The Opinion" will give a clearer idea of the nature of the picture, so that you may be better able to judge its money-making possibilities for you, its entertainment value and suitability for your patronage.

Published Semi-Monthly by Eliot McNaughton
806 S. Wabash Avenue, Chicago, Ill., U. S. A.
Address All Correspondence to This Office.

STAFF:

P. J. GARVEY Managing Editor
Chicago Office

MARGARET I. MacDONALD, Associate Editor
New York Office: 1493 Broadway



NO ADVERTISING SUPPORT ACCEPTED!

Index of this Issue

Pct.	Play	Page	Pct.	Play	Page
80%	—"Beloved Brute".....	56	65%	—"Man Without a Heart".....	57
50%	—"Black Lightning".....	55	50%	—"Not Built for Runnin'".....	60
80%	—"Brass Bowl".....	55	90%	—"Oh, Doctor?".....	56
25%	—"Bride for a Knight".....	60	65%	—"Painted Flapper".....	57
65%	—"Fighting Heart".....	58	50%	—"Pair of Hellions".....	58
80%	—"Find Your Man".....	60	65%	—"Soiled".....	54
65%	—"Flattery".....	59	50%	—"Stepping Lively".....	59
80%	—"Greatest Love of All".....	54	65%	—"Thundering Hoofs".....	55
65%	—"Hard Hittin' Hamilton".....	59	50%	—"Forensic".....	56
40%	—"Lash of the Whip".....	58	65%	—"Virgin".....	56
65%	—"Lost Tribe".....	55	25%	—"Western Fate".....	60
80%	—"Lover of Camille".....	58	80%	—"White Man".....	57

What's Coming—High Spots in New Pictures

Air Hawk, 65%, F. B. O., 5000.
 A Saluted Devil, 90%, F. Players, 6000.
 Classmates, 80%, 1st National, 6800.
 Courageous Coward, 65%, S. R., 5000.
 Dangerous Flirt, 65%, F.B.O., 5279.
 Dark Swan, 80%, Warner, 5500.
 Daughter Of The Night, 80%, Fox, 5000.
 Forbidden Paradise, 90%, F. Play., 7800
 Fast Set, 90%, F. Players, 7800.
 Gerald Cranston's Lady, 90%, Fox, 6674.
 Her Night of Romance, 90%, 1st N., 7211
 His Own Law, 40%, S. R., 5000.
 Inez of Hollywood, 60%, 1st Nat., 6919.

Lover's Lane, 65%, Warner, 5000.
 Midnight Express, 80%, S. R., 5723.
 North of 36, 90%, 1st Nat., 5900
 On Probation, 50%, S. R., 5000.
 On The Stroke of Three, 80%, F.B.O., 6200
 Sandra, 65%, 1st National, 7794.
 Siren of Seville, 90%, Pro. Dis., 6800.
 That Wild West, 65%, S. R., 5000.
 Trigger Fingers, 50%, F.B.O., 4775.
 Truth About Women, 65%, Banner, 6000
 Wages of Virtue, 90%, F. Players, 5000.
 White Sheep, 80%, Pathe, 6091.

"GREATEST LOVE OF ALL"—80%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Very good—Not credited
 Moral standard—Good.
 Story—Very good—Melodra.—Family.
 Author—Very good—George Beban.
 Star—Very good—George Beban.
 Direction—Very good—George Beban.
 Technique—Very good.
 Spiritual influence—Good.
 Moral—Power of the honest heart.

CAST

Joe, the Iceman.....George Beban
 Trina.....Mary Skurkey
 Mother.....Marie de Bendetta
 District Attorney.....J. W. Johnson
 His Wife.....Wanda Lyon

Producer—George Beban
 Footage—About 6000 feet.
 Distributor—Selznick.

THE OPINION

Exceptionally human, with excellent portrayal of Italian character. Pathos and comedy intermingled. One is moved almost to tears by the reception given his old Italian mother by Joe, the iceman, in the home prepared by his own hands. Well made and has no dull moments.

THE STORY

A bracelet accidentally dropped into clothes basket while delivering washing causes Joe's mother to be sentenced to prison. Joe, overcome by grief, places a loaded golf ball for the destruction of district attorney. Joe's sweetheart, Trina, appears and the ball is withdrawn to save her life. The truth is learned and all ends happily.

"SOILED"—65%

(Adapted from "The Debt of Dishonor")

Reviewed December, 1924

VALUE

Photography—Average—B. Baldrige.
 Moral standard—Average.
 Story—Good—Drama—Adults.
 Author—Good—Jack Boyle.
 Cast—Good—All-Star.
 Direction—Good—Fred Windemere.
 Technique—Good.
 Spiritual Influence—Average.
 Moral—None outstanding.

CAST

Jimmy York.....Kenneth Harlan
 John Duane.....Robert Cain
 Mary Brown.....Vivian Martin
 Wilbur Brown.....Johnny Walker
 Mrs. Brown.....Mary Alden

Producer—Phil Goldstone.
 Footage—About 6000 feet.
 Distributor—State Rights.

THE OPINION

Good transient theatre attraction. Will prove interesting to any audience. There is nothing particularly new in the plot. The tie-up of the boy thief with a wholesome domestic atmosphere adds a note of suspense not unmingled with pathos. Some of the settings are especially large and attractive. Automobile racing scenes an attraction.

THE STORY

Mary Brown is forced into the clutches of John Duane, a millionaire libertine, to save her brother from prison. Her lover, Jimmy York, makes a desperate effort to win an automobile race, the prize money for which would enable him to cover Mary's debt to Duane. He loses, but sells his car, and rescues Mary.

"THUNDERING HOOFES"—65%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Good—Ross Fischer.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Marion Jackson.
Star—Good—Fred Thompson.
Direction—Good—Alber Rogell.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Dave Marshall.....Fred Thompson
John Marshall.....Fred Huntley
Carmelita.....Ann May
Don Juan Estrada.....Charles Mailles
Luke Severn.....Bill Lowry

Producer—Not credited.
Footage—5033 feet.
Distributor—F. B. O.

THE OPINION

Above ordinary as westerns go. Story only average. Bull ring scenes are exceptionally realistic and include closeups of a ferocious bull in the act of charging. These alternate with views of the audience and of matadors. Fred Thompson performs thrilling stunts. The scenic quality of the picture is attractive.

THE STORY

Marshall falls in love with Carmelita. Luke Severn, a thief, posing as a gentleman wins the favor of Carmelita's father, and marries her. Dave is thrown into prison for trying to interfere, and escapes. At the close of the spectacle the sheriff arrests Severn for depredations.

"BLACK LIGHTNING"—50%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Good—Jack MacKenzie.
Moral standard—Good.
Story—Average—Melodrama—Family.
Author—Average—Harry Davis.
Cast—Good—All-Star.
Direction—Average—J. P. Hogan.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Martha Larned.....Clara Bow
Roy Chambers.....Harold Austin
Ez Howard.....Eddie Phillips
Jim Howard.....James Mason
Joe Larned.....Joe Butterworth

Producer—Gotham.
Footage—About 6000 feet.
Distributor—State Rights.

THE OPINION

Picture interesting but slow. The dog Thunder is not well trained. The story is flimsy, and the intrigue injected with the villainous Howard brothers is not vigorous enough. You can advertise Thunder as the most beautiful of all screen police dogs. Good for neighborhood house and transient theatre.

THE STORY

Roy Chambers protects Martha, sister of dead buddy, from degenerate neighbors. Roy is slightly wounded by one. In the events that follow one of them kills his own brother. Martha and Roy marry.

"LOST TRIBE"—65% (Educational)

(Educational)

Reviewed December, 1924

Producer—Capt. Frank Hurley.
Footage—About 6000 feet.
Distributor—State Rights.

THE OPINION

Interesting views of cannibals whose features proclaim them to be of Hebrew extraction. These pictures taken in New Guinea are satisfactorily edited and will be enjoyed by students although their novelty should prove attractive to the general public.

"BRASS BOWL"—80%

(Adapted from novel of same name)

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Very good—Melodrama—Family.
Author—Very good—Louis J. Vance.
Star—Very good—Edmund Lowe.
Direction—Very good—Jerome Storm.
Technique—Very good.
Spiritual influence—Neutral.
Moral—None.

CAST

Dan Maitland.....Edmund Lowe
Anisty.....Edmund Lowe
Sylvia.....Claire Adams
O'Hagen.....Jack Duffy
Bannerman.....Fred Butler

Producer—Fox.
Footage—5830 feet.
Distributor—Fox.

THE OPINION

Good for the neighborhood house as well as for transient houses. Interesting crook complications that will hold the average audience, and is presented on the screen with vigor and realism. Edmund Lowe does well in double role. Plenty of brisk action and a good vein of suspense keeps the spectator at a high tension of interest.

THE STORY

Rich Dan Maitland is forced into strange adventures owing to his resemblance to Anisty, an international crook. Sylvia Graeme, delivering jewels to Maitland, mistakes Anisty for Maitland. Events follow quickly and finally Anisty is arrested. Dan and Sylvia plight their troth.

"VIRGIN"—65%

(Adapted from "The Virgin of San Blas")

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—Julio Sabello.
Cast—Good—All-Star.
Direction—Good—Alvin J. Neitz.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Maria.....Dorothy Revier
David Kent.....Kenneth Harlan
Ruiz.....Sam De Grasse
Valet.....Frank Lackeen

Producer—Phil Goldstone.
Footage—About 6800 feet.
Distributor—State Rights.

THE OPINION

Interesting story with Spanish atmosphere. A bit too long, but the action proves interesting. One of the thrills of the picture which is well handled is a sword bout between the hero and the villain. The romance holds considerable suspense. This will serve fairly well on the neighborhood program. It is sufficiently different in general outline to hold the attention of the average audience.

THE STORY

Maria loves David Kent. Don Ruiz proves that Kent's father murdered the father of Maria years before; and Maria, believing she can forget David, marries Ruiz. Later, in a duel Ruiz is killed, and the lovers are free to marry.

"OH, DOCTOR!"—90%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Very good—Warrenton.
Moral standard—Average.
Story—Excellent—Comedy—Family.
Author—Excellent—Harry Leon Wilson
Star—Excellent—Reginald Denny.
Direction—Excellent—Harry A. Pollard
Technique—Excellent.
Spiritual influence—Neutral.
Moral—Illness often only imagination.

CAST

Rufus Billups, Jr.....Reginald Denny
Dolores Hicks.....Mary Astor
Mr. Clinch.....Otis Harlan
Mr. McIntosh.....William Mong
Mr. Peck.....Tom Ricketts

Producer—Universal.
Footage—6587 feet.
Distributor—Universal.

THE OPINION

One of the season's best. Cast unusually good. Original and funny. Any audience will understand and like it. The director has hit on a lot of amusing business such as individual ways of expressing nervousness as shown by the three men. One tears paper to bits, another treads a conventional design on the carpet, and the other repeatedly hooks his neck with cane. The adventures of the hero after he has determined to master the things he has feared include automobile accidents and an attempt to paint a flag pole.

THE STORY

His determination to overcome fear that he is ill and be a man the girls like, causes Rufus to break out of a sanitarium and creates interesting comedy with the ending in which he is about to be married to a pretty nurse.

"TORRENT"—50%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Average—Rom.—Melo.—Adults.
Author—Average—L. McCormick.
Star—Excellent—Rin-Tin-Tin, a dog.
Direction—Average—Howard-Younger
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Hale Garrison.....William Fairbanks
Gloria Manners.....Ora Carew
Ernest Leeds.....Frank Elliott
Sea Captain.....Chas. K. French
Another Woman.....Gertrude Astor

Producer—Phil Goldstone.
Footage—About 5800 feet.
Distributor—State Rights.

THE OPINION

Some good jazz and a romance at sea. A good deal that is the same old stuff. Cheap theatres will like this production, and it may fill the bill in the transient theatre, but too trivial for the better class houses.

THE STORY

A frivolous young woman is married at sea to Garrison as a joke. When they land Garrison kidnaps her. Gloria learns that she loves her husband.

"BELOVED BRUTE"—80%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Very good—Not credited.
Moral standard—Average.
Story—Very good—Drama—Adults.
Author—Very good—Kenneth Perkins.
Cast—Very good—All-Star.
Direction—Very good—J. S. Blackton.
Technique—Very good.
Spiritual Influence—Average.
Moral—None.

CAST

Jacinta.....Marguerite De La Motte
Charles Hinges.....Victor McLaglen
David Hinges.....William Russell
Augustina.....Mary Alden
China Jones.....Stuart Holmes

Producer—Albert E. Smith.
Footage—6719 feet.
Distributor—Vitagraph.

THE OPINION

The story has originality and is different, having vigor, buoyancy and sex appeal. The characters are interesting. Victor McLaglen, new to the screen, gives a remarkable performance as Charlie Hinges. He is exactly the type, rugged and magnetic. The production is clean and should draw well in the neighborhood house as well as in transient theatres. Splendid fighting and wrestling scenes are presented.

THE STORY

After a single-handed raid on Jones' dance hall, Charlie rescues Jacinta, a dancer. Later Charles wrestles David, a giant. David is victor, and Charlie believes that Jacinta can no longer love him. Later when David is about to be lynched, Charlie comes to his rescue. Jacinta discovers that she loves Charlie.

"MAN WITHOUT A HEART"—65%

(Adapted from novel of same name)

Reviewed December, 1924

VALUE

Photography—Good—Edward Paul.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—Ruby M. Ayres.
Cast—Good—All-Star.
Direction—Good—Burton King.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Richard Asher.....Kenneth Harlan
Barbara Wier.....Jane Novak
Edmund Hyde.....David Powell
Linda Hyde.....Faire Binney
Hugh Langley.....Bradley Barker

Producer—Banner Productions.

Footage—About 6000 feet.

Distributor—State Rights.

THE OPINION

Good program feature for any theatre. Women will like it especially. There is well sustained suspense and fascinating romance. Much human interest with careful editing make the result satisfactory. There are some different touches that will help put it across. Usual love mixup in plot.

THE STORY

Richard Asher returning from abroad believes that Barbara Wier plans to run away with his sister's husband. He kidnaps Barbara and takes her to a mountain cabin, where after dramatic events, Barbara's innocence is shown. She quickly forgives Asher and a wedding follows.

"WHITE MAN"—80%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Very good—Karl Struss.
Moral standard—Average.
Story—Very good—Drama—Adults.
Author—Very good—G. A. Chamberlain
Cast—Very good—All-Star.
Direction—Very good—Louis Gasnier.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Lady Andrea Pellor.....Alice Joyce
White Man.....Kenneth Harlan
River Thief.....Walter Long

Producer—B. P. Schulberg.

Footage—6370 feet.

Distributor—B. P. Schulberg Prod.

THE OPINION

Entertaining production; will please women especially. The unusual story will put this across. The dialogue used in the subtitles describes in an interesting way the battle of wits that ends in love. The sex element is strong without being objectionable. The tropical atmosphere is good. Acting excellent.

THE STORY

Lady Andrea Pellor about to be married, ascends with an aviator. Because of a broken propeller she is obliged to remain in his jungle cabin for several days, and fall in love with one another. A struggle to rescue the woman from a river thief brings matters to a climax. The man proves to be her brother's war buddy.

"PAINTED FLAPPER"—65%

(Adapted from a stage play of the same name)

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Drama—Adults.
Author—Good—Alan Pearl.
Cast—Good—All-Star.
Direction—Good—John Gorman.
Technique—Good.
Spiritual Influence—Average.
Moral—Maintain domestic felicity.

CAST

Richard Whitney.....James Kirkwood
Arline Whitney.....Pauline Garon
Egbert Van Slyn.....Crauford Kent
Isabel Whitney.....Kathlyn Williams
Jimmy Arnold.....John Harron

Producer—Chadwick Pictures.

Footage—About 6000 feet.

Distributor—State Rights.

THE OPINION

Will please the average audience. Production lacks the absorbing quality of other recent flapper pictures, but exhibitor can feel certain of fair satisfaction. Play up the cast and emphasize the jazz element. Good moral. Settings artistic, and women becomingly gowned. Kirkwood good and Pauline Garon fascinating. Girls and women will like the picture. Not for Sunday showing.

THE STORY

Arline Whitney realizes that her sister Eunice engaged to Van Allyn, a questionable society man, loves Jimmy Arnold. Striving to break the engagement she meets her estranged father, who rescues her from the unwholesome situation. Van Allyn is shown up and happiness restored.

"LOVER OF CAMILLE"—80%

(Adapted from the play, "Duburau")

Reviewed December, 1924

VALUE

Photography—Very good—David Abel.
Moral standard—Low.
Story—Very good—Drama—Adults.
Author—Very good—Sacha Guitry.
Cast—Very good—All-Star.
Direction—Very good—H. Beaumont.
Technique—Very good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jean Gaspard Duburau.....Monte Blue
Maria Duplessia.....Marie Prevost
Robillard.....Willard Louis
Charles Deburau (age 10).....T. Moore
Charles Deburau (age 17).....P. Gendron

Producer—Warner Bros.
Footage—7200 feet.
Distributor—Warner Bros.

THE OPINION

Good audience picture and artistic in part. Blue gives a good performance in the earlier scenes. Presentation of the play within a play, with clown in pantomime, notable achievements. Grotesque figures including a ghost which emerges from manhole in the street, are engrossing. On the other hand comparing the production with the story of Camille the picture is not what might be expected. Marie Prevost is not the type for Camille. Not a neighborhood picture—too much sex appeal, and too devoid of moral balance.

THE STORY

Discovery by Deburau that Camille has other lovers causes him to lose interest in life. Years later his son Charles also falls in love with Camille. On the evening of Camille's death Deburau is scheduled for an engagement at the theatre after years of absence. He is unable to overcome his grief at the theatre and following a failure to impersonate the clown his son steps into the role and saves the day.

"LASH OF THE WHIP"—40%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Fair—Not credited.
Moral standard—Average.
Story—Fair—Melodrama—Family.
Author—Fair—Francis Ford.
Cast—Average—All-Star.
Direction—Fair—Francis Ford.
Technique—Fair.
Spiritual Influence—Neutral.
Moral—None.

CAST

"Pinto" Pete.....Ashton Dearholt
Unknown Heroine.....Florence Gilbert
"Hurricane" Smith.....Francis Ford
Frank Blake.....Frank Baker
"Pinto" Pete's Servant.....H. Dunkinson

Producer—Ashton Dearholt.
Footage—4820 feet.
Distributor—Arrow.

THE OPINION

Cheap audiences will find good entertainment in this one because of the swift melodramatic action. Story trivial. The hero wields a long-lashed whip. This is something of a novelty.

THE STORY

"Hurricane" Smith plots to keep the railroad from entering the city. Smith and his associates are finally beaten, and the railroad is put through.

"PAIR OF HELLIONS"—50%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Average—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—P. C. McFarlane.
Cast—Average—All-Star.
Direction—Average—Willis Bell.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Luther Jones.....Ranger Bill Miller
Mable Turner.....Patricia Palmer
Scarface Moody.....Hal Stephens
Ezra Mead.....Ashley Cooper
Mrs. Mead.....Flora Moore

Producer—Lee Bradford.
Footage—About 5800 feet.
Distributor—State Rights.

THE OPINION

Average melodrama with peppy action. The struggle of the hero with the crook gang provides a number of swift scenes including an automobile chase. This is a good picture for the cheap theatres.

THE STORY

A westerner falling for girl's sympathy gag is lured into a trap. A stiff fight occurs and the hero wins, and then takes the regretful girl west as his wife.

"FIGHTING HEART"—65%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Jack Nelson.
Star—Good—Frank Merrill.
Direction—Good—Nelson-Younger.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Jack Melford.....Frank Merrill
Rae David.....Margaret Landis
"Cloudy" Day.....Melbourn Morante
Blanch Renault.....Kathleen Calhoun
Dr. Logan.....Otto Lederer

Producer—Hurcules Film Prod.
Footage—About 5000 feet.
Distributor—State Right.

THE OPINION

Fast melodrama and comedy make this a safe bet for the average theatre. Neighborhood audiences will like it—children as well as grownups. Fine comedy where man in a nightmare tussels with an evil creature. Chairs move about the room unaided, bedclothes fly off the bed, etc. The efforts of the evil ones to oppose the hero provides situations of fine suspense.

THE STORY

Following the death of his father at the hands of a hypnotist who makes way with his property, the son sets out to find the hypnotist. The bulk of the story covers his adventures in saving the aunt of his sweetheart from a similar fate with the final roundup of the evil doctor.

"STEPPING LIVELY"—50%

(Adapted from story of same name)

Reviewed December, 1924

VALUE

Photography—Good—Marshall-Stevens.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Frank H. Clark.
Star—Average—Richard Talmadge.
Direction—Average—James W. Horne.
Technique—Average.
Spiritual Influence—Neutral.
Moral—None.

CAST

Dave Allen.....Richard Talmadge
Evelyn Pendrey.....Mildred Harris
Robbins.....Brinsley Shaw
Artemus Doolittle.....Fred Kelsey
Josef Le Baron.....Marie Carille

Producer—Carlos Productions.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Interesting athletic stunts by the star a feature. The hero's adventures in trailing down a bond thief are peppy, and interwoven with acceptable comedy. Production not out of ordinary, but should serve as average program feature in any theatre.

THE STORY

Dave Allen, confidential adviser of Banker Pendrey, arouses jealousy in Le Baron, who means to marry Pendrey's daughter, Evelyn. Le Baron, a thief, tries to frame Allen with a bond theft. A casket of jewels planted to trap Le Baron enables Allen and Evelyn to right the situation.

"FLATTERY"—65%

(Especially prepared for screen)

Reviewed December, 1924

VALUE

Photography—Good—Perry and Green.
Moral standard—Average.
Story—Good—Drama—Family.
Author—Good—H. H. Van Loan.
Cast—Good—John Bower.
Direction—Good—Tom Forman.
Technique—Good.
Spiritual Influence—Good.
Moral—Don't be misled by flattery.

CAST

Reg. Mallory.....John Bower
Betty Biddle.....Marguerite de la Motte
Rarrington.....Alan Hale
The Mayor.....Lewis Morrison
Mr. Biddle.....Edward Davis

Producer—Mission Films.
Footage—5859 feet.
Distributor—State Rights.

THE OPINION

Contains valuable lesson for men, showing young man signing paper without reading it, trusting to integrity of dishonest mayor and scheming politicians. The supporting cast is an especially efficient one. Good program feature for any theatre. The disintegrating of a building due to an explosion is quite spectacular and novel.

THE STORY

Reg Mallory, appointed city engineer by a crooked mayor, flatter him into signing a paper calling for the use of inferior material in the new city hall. An attempt is made to throw the blame on Mallory. Betty extricates Mallory, who is her sweetheart, and causes the arrest of the real villains.

"HARD HITTING HAMILTON"—65%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Good—Not credited.
Moral standard—Average.
Story—Good—Melodrama—Family.
Author—Good—Not credited.
Star—Average—Buffalo Bill, Jr.
Direction—Good—Richard Thorpe.
Technique—Good.
Spiritual Influence—Neutral.
Moral—None.

CAST

Bill Hamilton.....Buffalo Bill, Jr.
Mary Downing.....Hazel Keener
Buck Wilson.....Gordon Russell
Skinflint Bressler.....William Ryne
Jim Downing....."Lafe" McKee

Producer—Action Pictures.
Footage—About 5000 feet.
Distributor—Artclas.

THE OPINION

Has plenty of red-blooded action and good plot. The average picture audience will like it. One or two especially fast fights occur as well as some thrilling horseback riding. The star is satisfactory in the role he plays, and the supporting cast is competent. You can bank on this one if your patrons like fast moving westerns.

THE STORY

Bill Hamilton is framed for murder. The girl extracts a confession from one of the crooks and is saved by Bill in a struggle with the murderer who tries to secure his pal's confession. The story ends romantically.

"WESTERN FATE"—25%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Fair—Not credited.
Moral standard—Average.
Story—Poor—Melodrama—Family.
Author—Poor—Not credited.
Star—Fair—Dick Hatton.
Direction—Poor—Not credited.
Technique—Poor.
Spiritual influence—Neutral.
Moral—None.

CAST

Man Dick Hatton
Girl Neva Gerber

Producer—Not credited.
Footage—About 5000 feet.
Distributor—Arrow.

THE OPINION

Essentially for the cheaper theatres. Nothing objectionable from a moral standpoint, but just the cheapest kind of melodrama. Story and direction very ordinary.

THE STORY

Girl protects man she loves from Jake, a bad man who she exposes as the murderer of her brother. The youth she protected becomes her fiance.

"FIND YOUR MAN"—80%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Excellent—Lee Garmes.
Moral standard—Good.
Story—Very good—Melodrama—Family.
Author—Very good—D. F. Zanuck.
Star—Excellent—Rin-Tin-Tin, A Dog.
Direction—Very good—Mal St. Clair.
Technique—Very good.
Spiritual influence—Good.
Moral—None outstanding.

CAST

Buddy Rin-Tin-Tin
Caroline Blair June Marlowe
Paul Andrews Eric St. Clair
Gregory Mills Charles Mailes
Martin Dains Pat Hartigan

Producer—Warner Bros.
Footage—7358 feet.
Distributor—Warner Bros.

THE OPINION

Fascinating story starring Rin-Tin-Tin. Opening shows dog succoring the wounded on the battlefield. Story is stirring and is enacted against genuine background of a logging camp with river scenes. The dog shows almost human intelligence. Fine human interest and comedy is found throughout, good suspense and a nice romance. Bill the picture on the "wonder dog" idea and it is bound to prove a good box office attraction.

THE STORY

Paul Andrews and his police dog escape jail and arrive at a lumber camp. Paul becomes the victim of a frameup on the part of two men. A man is shot and Paul is arrested for the murder. In the court room terror of the dog causes Daines to confess.

"BRIDE FOR A KNIGHT"—25%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Average—A. A. Caldwell.
Moral standard—Fair.
Story—Poor—Com.—Melodr.—Family.
Author—Poor—Hamilton Smith.
Cast—Good—All-Star.
Direction—Poor—Hamilton Smith.
Technique—Poor.
Spiritual influence—Neutral.
Moral—None.

CAST

Jimmy Poe Henry Hull
Jean Hawthorne Mary Thurman

Producer—Syracuse M. P. Co.
Footage—About 5000 feet.
Distributor—Producers Security Co.

THE OPINION

Flat failure. Don't book it. Unusually poor subtitles prevent what plot there is getting across. The cast is good.

"NOT BUILT FOR RUNNIN'"—50%

(Especially prepared for the screen)

Reviewed December, 1924

VALUE

Photography—Average—Not credited.
Moral standard—Average.
Story—Average—Melodrama—Family.
Author—Average—Not credited.
Star—Average—Leo Maloney.
Direction—Average—Not credited.
Technique—Average—Not credited.
Spiritual influence—Neutral.
Moral—None.

CAST

"Sunny Jack" Farr Leo Maloney
Lou Coberly Josephine Hill
Todd Randall Milton H. Farney
"Grizzly" Dobbs Whitehorse
Martha Coberly Evelyn Thatcher

Producer—William Steiner.
Footage—About 5000 feet.
Distributor—State Rights.

THE OPINION

Good picture for low price, cheap theatres; western melodrama with an average plot. Some fast fighting livens up the climax. Good comedy.

THE STORY

Farr, a western drifter, with his pal espouses the cause of a young girl ranch owner against her next door neighbor who turns out to be her father. The drifter wins the day and marries the girl.

Scanned from the collection of
Margaret Herrick Library
Academy of Motion Picture Arts and
Sciences

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
University of South Carolina Libraries and
College of Arts and Sciences

